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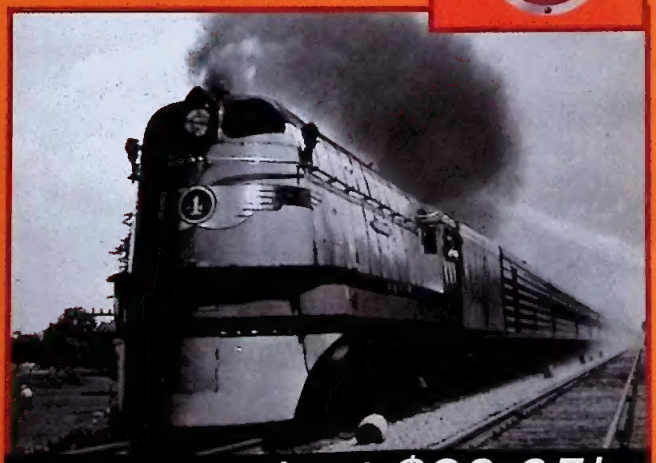

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TED ROSE, *AS THE CROW FLIES*, WATERCOLOR, 14" X 14", ©1998 TED ROSE

Ted Rose

As the Crow Flies

Why is this man smiling?

Kansas City Southern's *Flying Crow* has landed, and while passengers detrain, the Pullman Porter performs one of the duties for which he was famous in days gone by.

He carried their luggage, he made up their beds, he shined their shoes, and he tipped his hat and called them "Ma'am" and "Sir."

He was collectively known by the pejorative name "George" (after George M. Pullman), and he was the most visible contact with the traveling public that the Pullman Company had. His role was crucial, and he underwent strenuous training before being allowed to play the part.

So why is this man smiling, other than to convey his company's image to its customers?

Surely not because of his workload. Surely not because of his salary (although his smile would help increase his tips, a significant part of his income). Surely not because of the time he had to spend away from home or the indignities he may have endured.

Maybe it was because the money he earned gave him status in his community and enabled his children to be raised in good homes and educated in colleges such as Grambling, Tuskegee, Texas A.M.&N., Illinois Institute of Technology, University of Chicago. ...

Maybe it was because he knew that the value of those upbringings and educations would someday be worth far more than all the drawbacks of a long career of servitude on wheels. —Ed King

VINTAGE RAILS™

MARCH/APRIL 1999 ISSUE NO. 17

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Cover

A New York Central Mohawk steams along the Hudson River near Breakneck Ridge about 1951 in a photograph by T. J. Donahue. For more about the NYC and the Hudson River, see pages 56-65. Donahue, 80, died December 10 at Bridgeport, Connecticut. He went to work as a tower operator in November 1946 for the new Haven and later continued with Penn Central and Conrail. He was well known for still and movie photography dating back to the 1930s.

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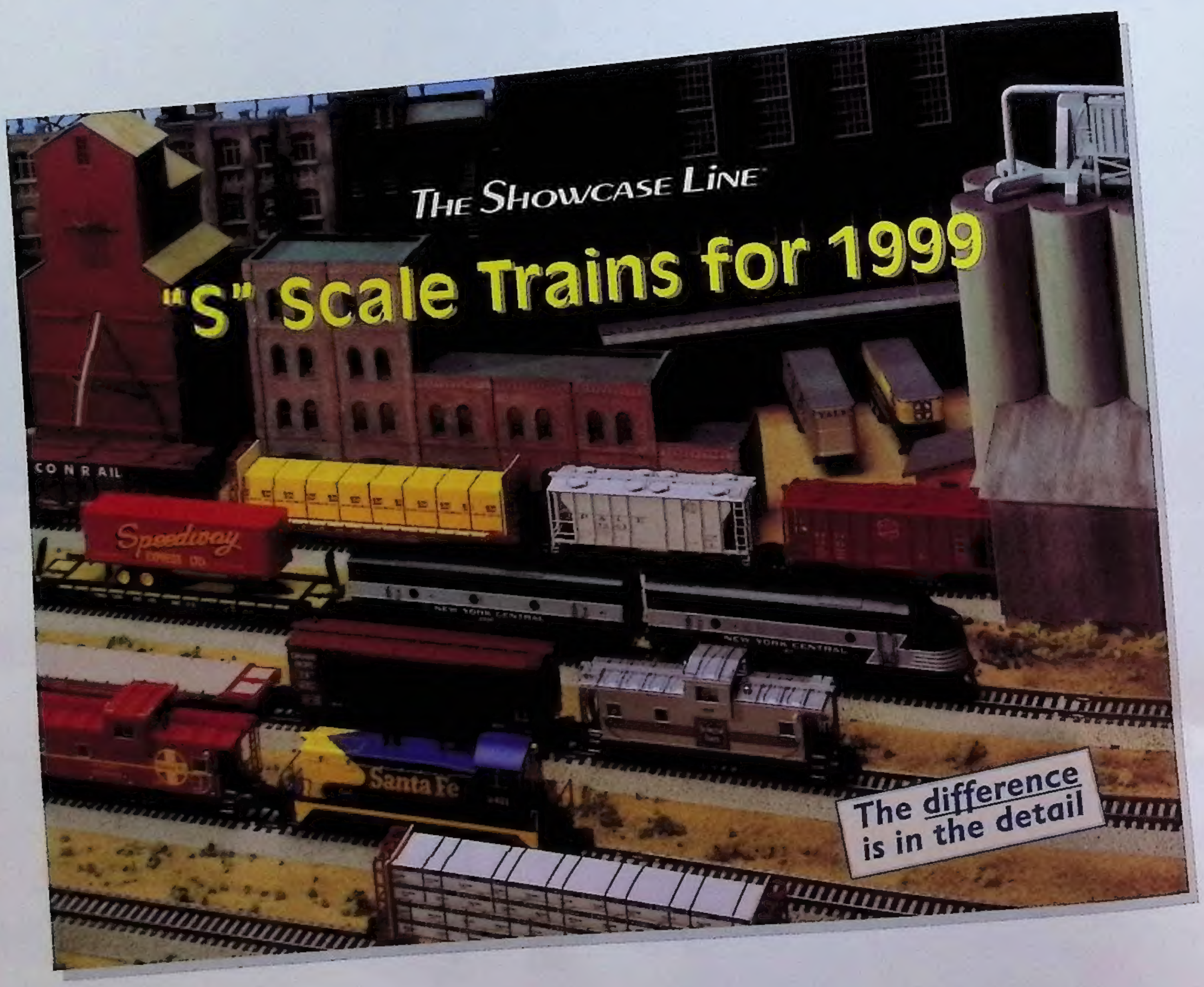

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Photos by Bob Werre

Classic Numbers

There are many ways to think about Vintage railroading. For the statisticians, the inch-thick Interstate Commerce Commission reports are full of details. For the visually minded, the photo archives offer untold opportunities. Both are useful for reviewing the impact of the railroads.

Take a look at the ICC's volume for 1950 (the same year Clyde Hare starting making photographs in Pittsburgh, pages 33-39). The book's 615 pages are crammed to the margins with every conceivable number about railroading and the 1,038 companies owning or operating tracks in the United States.

You can get an idea of the railroad's role in the nation's industrial power. For the Class I companies, some of the most impressive tonnages are soft coal, 689,312,428; iron ore, 179,604,468; and manufactured iron and steel, 58,278,930. All are important in Pittsburgh and elsewhere.

Sometimes you'll find the surprises in the footnotes. Table 4, showing how the ICC counted tracks (kind of track, method of control, district), states that the 382,850 miles operated "includes 541 miles narrow-gauge main line" in the west. Apparently the East Broad Top in Pennsylvania was missed.

And, of course, the companies still were spending for advertising: $20,938,880, more than half of that in the Western District west of Chicago and St. Louis. That's another important ingredient of *VR*.

Bringing these statistics to life is a continuing challenge—a part of the fun of being an editor. Here, too, the numbers are impressive. Photographers for Roy Stryker (page 32) in his 30 years leading documentary projects amassed 150,000 negatives for the Farm Security Administration at the Library of Congress, and 86,000 for Standard Oil of New Jersey and 25,000 for Jones and Laughlin Steel at the University of Louisville Photographic Archives.

Railroads are not as well represented in the collections as we would like, given their importance to the economy. (In assets, in 1950, Bell Telephone was first, Standard Oil of New Jersey was second, and U.S. Steel fourth, followed by Pennsylvania Railroad, Southern Pacific, and New York Central.) That makes finding the creative railroad photographs more rewarding.

Why so little about railroading, we asked Robert Doherty, who was responsible for preserving the photographs at Louisville? "Basically, the FSA was a subsidiary of the Department of Agriculture, providing propaganda support for Roosevelt's farm policy. Stryker gave the photographers freedom to photograph what they wanted. That explains why there are some railroad photographs, but he didn't ask or encourage them specifically to photograph railroads," said Doherty, later (1972-1980) director at the George Eastman House (International Museum of Photography) in Rochester, New York.

With this issue, *VR* will be sharing some of the best railroad photographs from the Stryker archives. We hope you enjoy them as much as we have enjoyed searching out and presenting them.

John Gruber, editor

JOHN VACHON, SONJ 54821, UNIVERSITY OF LOUISVILLE PHOTOGRAPHIC ARCHIVES

Great Northern train steams past the desolate station at Arville, North Dakota, in a January 1948 photo for the Standard Oil of New Jersey project.

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Rare Pleasures 11

TEXT AND PHOTOS BY RICHARD STEINHEIMER

Rare Pleasures, a continuing series of photos and short blocks of text by Richard Steinheimer, reminds us of the many technical and operational aspects of railroading that were so much an interesting part of our lives in the second half of the 20th century.

RICHARD STEINHEIMER, DE GOLYER LIBRARY COLLECTION

Early Morning Trains

Remember how cold you felt getting up very early on a weekend winter morning to watch the steamy passage of a favorite passenger train? Your town was probably deserted, and the weather was cold. If you were lucky, you might even have been able to witness one of those dramatic "tower of steam" displays that only a steam locomotive can put on. Especially coal-burners.

But those of us living in more moderate climates also had hardships, such as seeing only oil-burning locomotives.

Such was the case on this cool, clear winter morning in the 1950s at Southern Pacific Railroad's Taylor Yard in Los Angeles. Normally busy San Fernando Road is almost deserted as train No. 99, SP's beautifully painted orange, silver, and black *Coast Daylight*, appears a few minutes after its 8:15 a.m. departure from the Los Angeles Union Passenger Terminal. We see GSA No. 4452 outdistancing the two automobiles on the road as it dashes northward toward its first station stop in Glendale.

Since no towering column of steam appeared above the big 4-8-4, we settled for a more subtle appreciation: the long white steam plume trailing back across the beautiful black, silver, and orange passenger cars.

Later, at breakfast, we can still imagine No. 99 trailing that white plume across the flat San Fernando Valley before burrowing through the hills to reach the shores of the Pacific Ocean and its 6 p.m. appointment with SP's Third and Townsend Depot in San Francisco.

What Was It Like?

This photograph of a westbound Union Pacific freight train climbing the Cajon Pass grade around 1950 provokes questions about what it might have felt like to ride this wooden caboose jammed only a few feet ahead of the roaring 2-10-2 that is blasting slowly up the 2.2 percent grade past Thorn behind a heavy train led by five Alco FA units.

Did the conductor close the rear door of his "crummy" to try to shut out some of the noise of the locomotive's exhausts? Or did he keep it open so he could enjoy hearing and feeling that full spectrum of sounds and percussions that only a large steam locomotive will make? Is the rear cupola window open to better hear those great exhausts? Or just to let air into the caboose? Did the rear end crew appreciate the sight, sound, smell, and feel of No. 5006 working hard to keep the slack bunched in the rear of the train?

Next Issue . . .

JOHN GRUBER COLLECTION

The Chicago Railroad Fair of 1948 presented a parade of locomotives next to the Lake Michigan shoreline.

As we look forward to Railfair '99 in Sacramento, it is easy to overlook the fact that railroad fairs are, in fact, an old and established tradition in railroading. California State Railroad Museum's extravaganza may be the last great gathering of steam, classic railroading, new technology, and the railroad faithful in this century—but it is only the latest in a surprisingly long string of celebrations beginning in 1828. There have been railroad fairs for as long as there have been railroads.

John Hankey surveys the dozen or so major railroad exhibitions of the VINTAGE RAILS era, and follows that tradition back to the 19th century, when railroad fairs literally taught Americans what trains were and how they would change their lives. From the 1893 Colombian Exposition, which featured a comprehensive history of railroading stretching throughout the massive Transportation Building and across outside exhibit tracks, to the railfan conventions, anniversary celebrations, and Railfairs of today, great railway expositions have given the public a close-up look at railroading's richly textured past and its bright future.

In addition, creative photographs of the iron ore docks in Duluth and other features will be in issue No. 18 of *VR*, now published every other month. It will be available March 5 on newsstands and to subscribers.

LETTERS

PE, PC, IC, HI, and OWL

Red Cars

There are no doubt many anxious readers of Fred Matthews' recollections and photos of "his" Pacific Electric Red Cars [*VR* 16]. PE will probably always remain a sort of magic to juice fans.

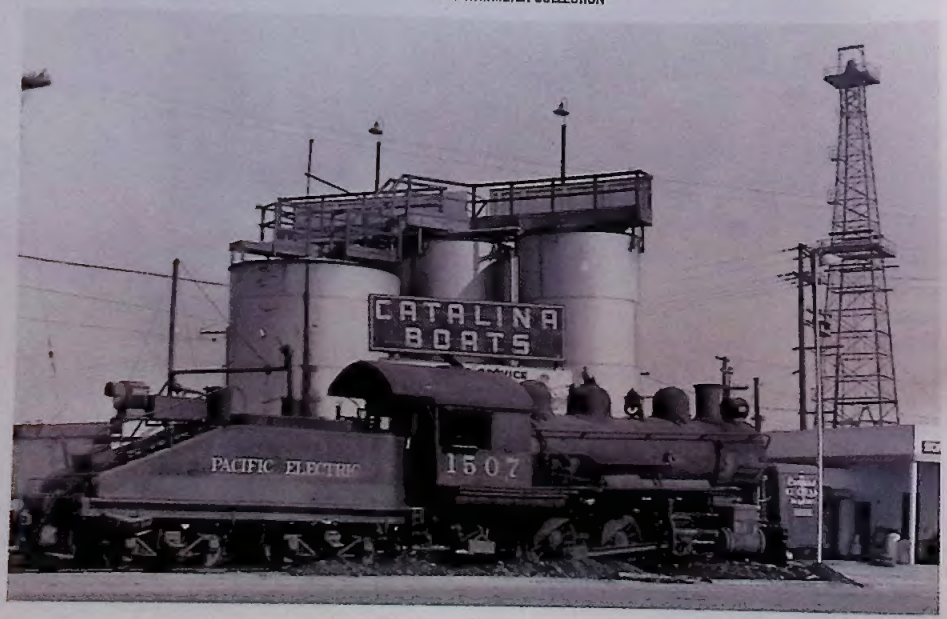
In the years before Fred's arrival, we youngsters were there and knew the thrill of three-car trains of 12s racing out the San Bernardino Line at 70 mph, or crawling up to Rubio Canyon in an arch-windowed woodie on our way to Mt. Lowe, or disembarking in Wilmington from the coastwise liner Yale to board a three-car train bound for Los Angeles and paying an extra 25¢ to ride the Parlor Car. Ah, those were heady days of the late '20s and early '30s.

But I never heard anyone speak of "trombone" whistles which "cracked." Don Olsen spoke of this in his PE video. PE may have sold him such a whistle described thusly on his Bill of Sale, but motormen and operating instructions always used the term "air whistles." Many motormen were very adept and could almost play a tune as they worked the air into the chamber.

JACK WHITMEYER COLLECTION

Left: A letter postmarked on the nation's last trolley RPO on August 6, 1949.

Below: Pacific Electric 0-6-0 No. 1507, definitely not the type of motive power one usually associates with the PE, rests at Long Beach, California, on July 24, 1947.



JACK WHITMEYER

Box motors were never used in passenger service, since their ARA couplers were not compatible with the steel cars' MU couplers. LCL and pouch mail handled in passenger service was in combos, or in the front vestibule when a combo was not used.

It is indeed difficult to encompass the whole of the PE empire and the Big Red Cars, for by the postwar years, it was only a shell of its former glory. The Blimps were modernized at the expense of the 12s because of their larger capacity. Strangest of all was the postwar resurgence of the San Bernardino Line, which hosted the very last trolley Railway Post Office in America, this following the demise of the two remaining RPOs on the Western and Southern districts. The equipment became available; the U.S. Railway Mail Service was eager to have Pacific Electric undertake this new service between Los Angeles and San Bernardino. Startup was September 2, 1947, with freshly painted 1406 to become trains 501 and 502. This service incidentally supplemented the Albuquerque and L.A. RPO on the Santa Fe. But such short routes were being changed to Highway Post Offices, and the country's sole remaining trolley RPO gave up on May 5, 1950.

Despite all my nit-picking, Fred's piece is most interesting and gives us old-timers much to mull over. Thanks.

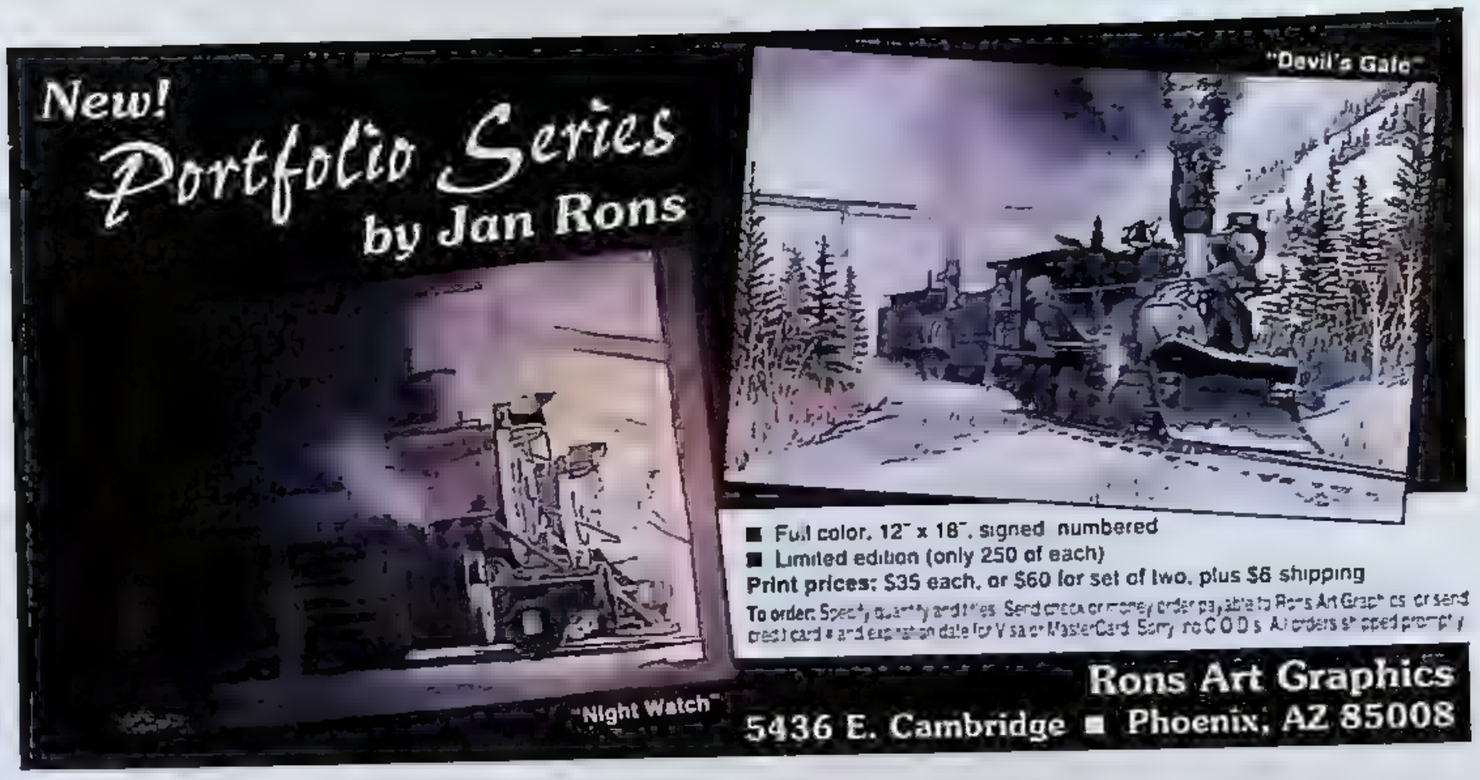
Jack Whitmeyer
Redondo Beach, California

I was very interested to read the article "The Red Cars Recalled." Of particular note in the pictures, I noted the car featured on the upper left of page 70. I took a trip to L.A. fairgrounds on October 31, 1998, and recall seeing a car with this same number. Upon checking my pictures, I concluded that is car is the same car featured on page 70, and also seen on page 73, top picture. It is good to know that one of these beautiful cars featured in this article still exists.

Jeff Trimble
Ventura, California

PC Fallbrook

Your article "Penn Central Days on the Fallbrook," January/February 1999 issue, brought back a flood of memories. I became familiar with the line between Williamsport, Pennsylvania, and Corning, New York, from 1963 to 1977. My first exposure was a fishing trip (my first and only) in summer 1963. Three college friends (who were fishermen) and I camped at Tiadaghton for three days. The operator's comment about not getting out until spring reminded me of the smoking brake linings of the 1960 Chevy Station



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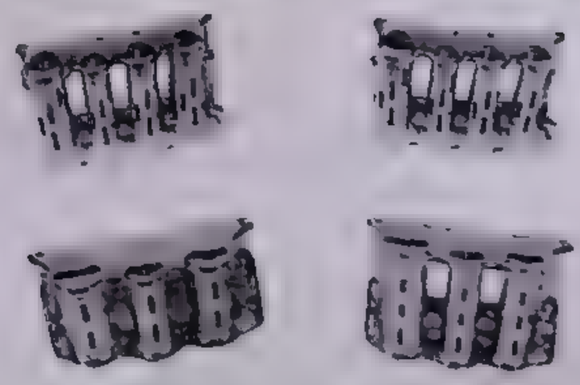

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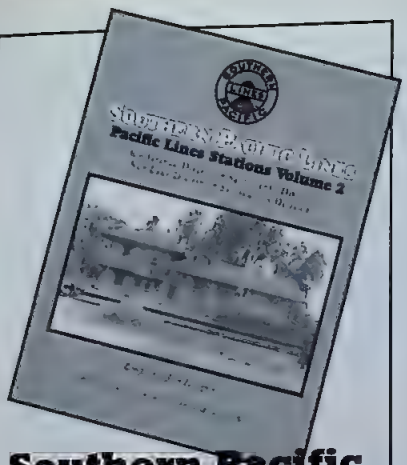

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Wagon in which we descended to our campsite. We tented about 30 feet from the tracks, and with the valley only about 200 feet wide, you can't imagine the sound inside the tent as the trains rolled by at night. I will always remember one train of 210 cars behind eight NYC F7s, still the longest freight train I have ever seen.

From 1966 to 1970, my wife and I often visited her family, who had moved to Wellsboro, Pennsylvania. I made many a trip out to the junction to witness the changeover from Alco FAs to the new Century C-430s on road trains. I have fond memories of the RS-3 assigned as the Wellsboro switcher. Of course, we usually traveled the back roads from Blackwell to Jersey Shore on our way home to the Philadelphia area.

My last memories of the line in Wellsboro were the days right after the formation of Conrail. A derailment just north of Wellsboro Junction had resulted in closing the line and stranding a northbound train which had a leased Canadian National wide cab GP40 on the point. What a strange site in this rural Pennsylvania location. Thanks to a friendly crewman, I had a tour of the large cab on this foreign visitor. The other Conrail memory was photographing a set of CR locomotives making a set-out for the Wellsville, Addison & Galeton Railroad at Ansonia, Pennsylvania (just north of the beginning of the Grand Canyon). One of the units wore the then new Conrail blue paint.

It was sad to see such a beautiful piece of railroad taken up in the 1980s. At least a small portion survives, and one can still witness Alco-powered tourist trains running out of Wellsboro Junction.

Dale W. Woodland
Souderton, Pennsylvania

Archives

Your picture and article on the St. Albans railroad station brought back memories of this station [*VR* 16, page 3]. My Uncle Joseph Bascom, who lived in St. Albans, was a conductor on the *Ambassador* train from St. Albans to Montreal.

I lived in Worcester, Massachusetts, and would take the train to Boston and then the *Ambassador* from Boston to Montreal. I would ride on the platform of the observation car and really enjoyed the trip.

Sorry to hear the train shed was removed, but thanks to you, a long-time memory was relived, and I think of this station that was a landmark.

Leon A. Pareseau
Hemet, California

VR No. 15

When I made my first visit to the United States back in September, I had no plans to see anything of the railway scene out there. I had, however, warned my wife that my main "must see" in New York City would be Grand Central Terminal. We visited Grand Central on our first day in the City and marveled at its magnificence.

In Washington, D.C., [I had] a surprise encounter with preserved Pacific No. 1401 of the Southern Railway in the Museum of American History, which to British eyes looked absolutely enormous, and everything that an American locomotive should be. Then we discovered newly restored Union Station, with a wide variety of shops to provide enough interest to occupy my wife for an hour, thus permitting me to search for the trains, which various notices assured me arrived and departed from this place. They proved difficult to find, for unlike Britain, access to platforms is not available to non-travelers; but I eventually found a viewpoint in the multi-story car park and spent part of my hour observing train movements from there. In the remaining time I visited the Amtrak inquiry facility and the Great Train Store, with its stocks of Lionel and other U.S. products rarely seen in Britain, and discovered VINTAGE RAILS.

I selected your magazine because it looked to be the most interesting of those on offer with which to pass away seven hours in a flying tube, which is the only practical way to cross the North Atlantic to return home. It proved to be an excellent choice, which took me back to the time when I was growing up in the late 1940s, when American rail activity was at its peak. Issue No 15 of VINTAGE RAILS contained a wide range of articles, all of which I found very interesting, particularly those by persons who had actually worked (in very different capacities) on the U.S. railway system, and that on toy trains at Christmas, which reminded me of a late WW II Christmas morning when I awoke to find a Hornby electric train (purchased secondhand) on the floor.

But the most interesting article was that on three-cylinder propulsion. Locomotives of this type were quite common on British railways in both simple and compound expansion forms and with and without the conjugated valve gear. They were probably the most common type for heavy and high-speed passenger work, with three of the four pre-nationalization companies building them up to the end of their independent existence. It was surprising to find how many successful three-cylinder locomotives had been built in the United States, and this prompts the

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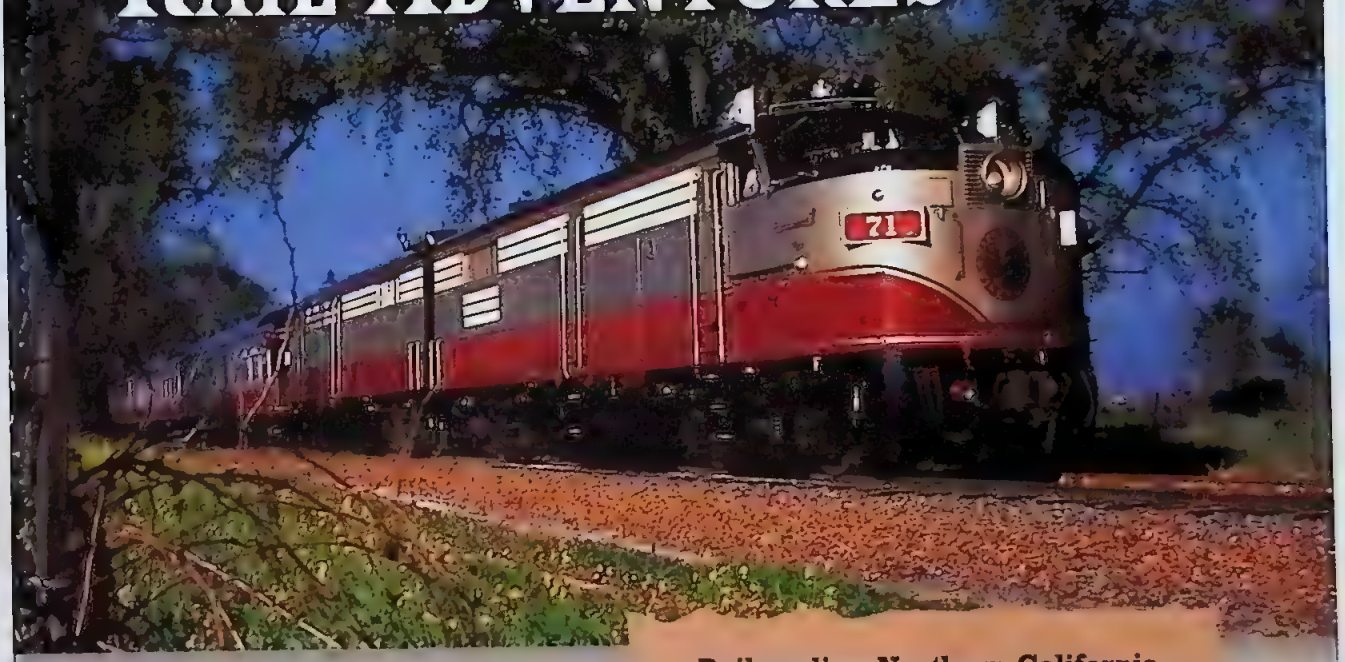

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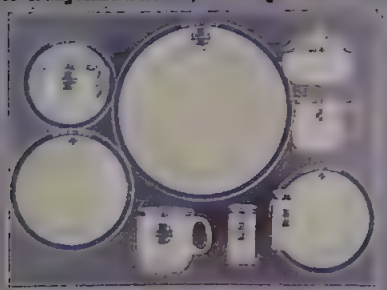

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question as to whether four-cylinder machines, other than Mallets and Duplex types, were ever tried.

I greatly enjoyed reading my copy *VR* No 15, which reawakened a fascination with the ultimate in steam power and has also given me information about suppliers of books on North American railway subjects. I would like to read some of these before a hoped-for future holiday in the United States, which will include riding the rails.

Ian Baxter
Linthwaite, Huddersfield
Great Britain

Illinois Central Varnish

Thank you for printing the article "Illinois Central Passenger Service" by Phil Gosney in the November/December issue.

My trip on one of IC's streamliners was 15 years before the 1966-1971 time frame covered by Mr. Gosney.

In June 1951, my parents let me ride the *City of Miami* from Birmingham to West Palm Beach, Florida, to visit my sister and brother-in-law. That was a train ride I still remember vividly after all these years.

The *City of Miami* at that time carried a stewardess, just like the airlines, and she made sure a 12-year-old kid had an enjoyable and safe trip. I remember south of St. Augustine, Florida, when it seemed like we were going to leave the rails, we were going so fast, I asked the conductor how fast we were going. Referring to the engineer, he replied, "He usually hits about a hundred along here."

When we arrived at West Palm Beach, the stewardess made sure I was with my brother-in-law and was O.K. before she got back on the train so it could go on to Miami.

The Illinois Central of the 1950s and 1960s was a class organization, and its brown and orange streamliners were its pride and joy. It was a pleasure to ride one of them, if only once.

Thanks again for the article and for VINTAGE RAILS magazine.

David E. May
Birmingham, Alabama

I have been a subscriber to VINTAGE RAILS since its first edition and enjoy the magazine.

I have always been more interested in passenger trains and so particularly enjoyed the November/December 1998 issue for the article on the Illinois Central

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Railroad and the wonderful color photos that accompanied it.

I know nothing of the magazine publishing business but wondered if it is possible that VINTAGE RAILS might, from time to time, be able to publish similar articles—accompanied by photographs—of other railroads and their crack passenger trains of the 1940s-1950s.

I am sure that there must be other readers who would enjoy this type of article that gives us "oldies" a chance to indulge in a little nostalgia for the days of the streamliners.

N. G. Bell
Cromwell, New Zealand

Hawaii Railroading

I enjoyed reading Sophia Schweitzer's article on "Hawaii's Expensive Railroad" [*VR* 15]. In late 1945 and early 1946, I was stationed with the 3925th Signal Photo Service Company in Honolulu (the McHales Navy of the Signal Corps) and was able to get a short R&R trip to the Big Island with a group from our area. On arrival in Hilo, I was able to get this one shot of the 192 before we left for Volcano House. Unfortunately, I was unable to get any additional shot of the railroad, although we did see some of the trackage on our trip around the island.

Ralph E. Hallock
Hayden, Idaho

The two articles in the November/December issue covering two separate railroads in Hawaii were of special interest to me. I am a native of Honolulu and as a high school and college student in the very early 1950s worked for the Oahu Railway & Land Company.

As a child during World War II, I remember seeing troop movements using gondola cars so aptly described by Joseph Howard. His troop ship probably docked at one of the freight wharves, possibly Pier 19, which is only a block from the railroad terminal at Iwilei.

However, "this 2-6-0" was undoubtedly a 2-8-0, since Oahu Railway never did have a Mogul on the property. Mr. Howard then passed not one but three pineapple canneries. The rail mileage to Kahuku was 72 and the travel time over 75-pound rail a good six hours. The Camp Kahuku training area is still used today by the resident (at Schofield Barracks) 27th Infantry Division. However, unfortunately none of the five towns he names ever had service from Oahu Railway.

Oahu Railway's main line was abandoned at the end of 1947; its terminal operations in Honolulu were abandoned in 1971. The 12 miles of track currently extant, owned by the state and leased to Hawaiian Railway Society, were used by the Navy for the life of the battleships. The railroad carried their heavy ammunition from the Naval Ammunition Depot for loading.

While Benjamin Franklin Dillingham was building the Oahu Railway on that island, he also invested in Big Island sugar and railroad operations. Hilo Railroad was the result of this investment, and it was moderately successful. But the Hamakua extension eventually brought the company to its knees and forced its reorganization in 1916.

One reason the extension to Paauilo was so costly was the standard track gauge, which Ben Dillingham finally declared to have been a mistake. He felt it added 20 percent to the construction costs. Most of the main line was laid to 60-pound rail, with short segments of 70-pound rail, the heaviest used. Much yard trackage was only 35-pound rail. Average capacity of freight cars was a mere 30 tons. Once the railroad was in place, little further investment was made, so that by World War II, the railroad was of small assistance to the military effort.

The Hawaii Consolidated Railway, Ltd., was officially abandoned on December 31, 1946; the company was officially liquidated on August 1, 1947.

RALPH E. HALLOCK

Ten-Wheeler No. 192 at Hilo, Hawaii, in March 1946.

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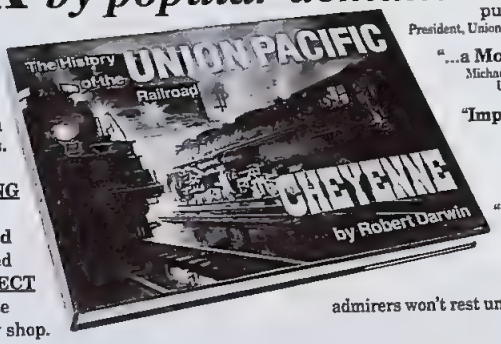

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By the way, both railroads used coal, not wood, as fuel in the beginning, but following the turn of the present century, all locomotives in Hawaii were quickly converted to burn oil, as were all subsequent locomotives built for island railroads. The one exception was Oahu Railway No. 6, *Kauila*, which last steamed in 1941 and which today sits in the Ewa Yard of the Hawaiian Railway Society.

Freight cars as described by Mr. Howard need some comment. All sugar carried over Oahu Railway was bagged raw sugar from the mills, not cane. The "high-staked flatcars" he saw were used to carry city trash out to the city dump at Yokohama Bay; and the "boxcars whose gapped slatting make them look like cattle cars" were probably just that: stock cars, or "pipi cars," as the locals called them.

Finally, I had the sad duty to help scrap Oahu Railway 2-8-0 No. 22 in late summer 1951. Fortunately, I was able to secure the right-hand builder's plate, and in 1998, I donated the plate to Hawaiian Railway Society. Take a look at the photo on page 18 and then visit the plate at Ewa on Oahu on your next visit to Honolulu.

Robert A. Ramsay
Arcadia, California

I very much enjoy your magazine as my interest is in history. I work as a train dispatcher for BNSF so get my fill of day-to-day modern operation. While trains of sugar cane and pineapples no longer run, you can still ride the open-air cars of the Hawaiian Railway Society. Starting in Ewa (west of Pearl Harbor), the trip takes 1 to 1½ hour riding in open air cars built from military surplus flatcars powered by a side-rod diesel. Like most museums, the need for M&M is great (Manpower and Money). My wife and I just returned from the Islands and a very enjoyable trip on the line—after spending most of the day helping with the odd jobs any museum needs to get done.

Steve Holding
North Richland Hills, Texas

The Society can be reached at P.O. Box 1208, Ewa Station, Ewa Beach, HI 96706.

Executive Suite

I am writing concerning the article about Mr. James A. Bistline, which appeared in *VR* 15. While the article is excellent, the picture of Mr. Bistline sitting in the cab of a locomotive, page 87, is not of Norfolk & Western class J No. 611. The reason I say the engine isn't 611 is because of the throttle placement. The class J engines had a swing throttle, and as you can see by the picture, the engine Mr. Bistline is in

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O. WINSTON LINK COLLECTION

After seeing the letter about Walter Finney in *VR* No. 15, November/December 1998 (page 10), O. Winston Link sent the photo of his friend made in 1956 when Finney visited Link's New York City studio. Link is showing Finney the rear marker lights of a train, which Link claims Finney never saw. Finney retired from the Norfolk & Western about 1960.

JOAN PHARR THOMAS

The famous curve at Blue Ridge, Virginia, used by O. Winston Link in photos from 1955 to 1960 is obscured by foliage in this June 1998 view. Photos such as the *VR* cover (No. 14, September/October 1998) would not be possible today. "It's only a few feet away from where I stood to make your cover shot. What a difference," Link said.

has the older backhead throttle, not the swing type used with "front end throttle" locomotives, as were all 14 class J engines. I worked for the "old" Norfolk & Western; perhaps this is why I noticed the throttle placement. The cab window doesn't look like one of the J's either.

Don't mean to find fault with the article nor seem picky, but if I noticed, I'm sure others will too.

Lawrence Crocker
Norfolk, Virginia

Thanks to the several readers who set us straight: Mr. Bistline is, in fact, sitting in the cab of Southern No. 4501. ◇

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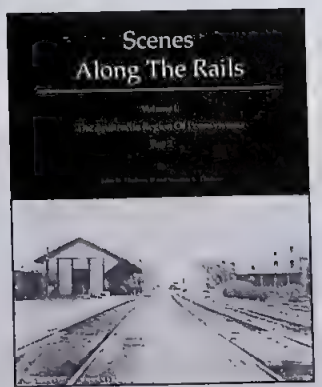

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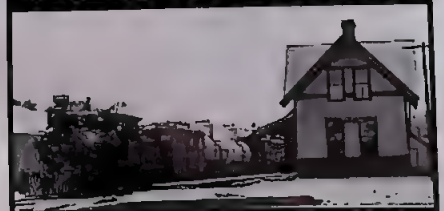

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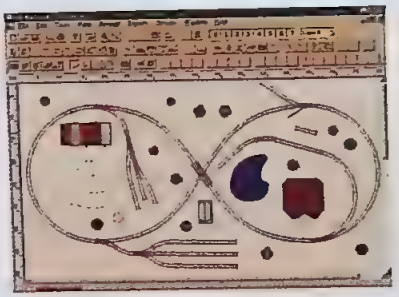

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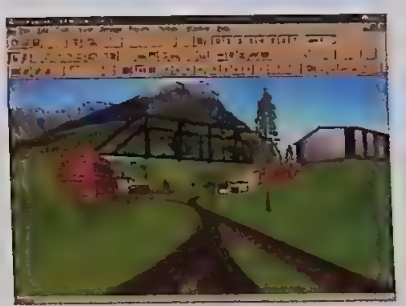

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Memories From Along the Lines

EDITED BY JAMES P. ZIEGLER

Reefer Cars to Aroostook County

For 43 years I hauled trains as a locomotive engineer for the Bangor & Aroostook Railroad. People interested in railroading often ask me to tell them about my longest train. Although I hauled my giant train in 1955, the event is still vivid in my mind.

At mid-century, the shipment of food potatoes was a major business for the BAR. In the winter of 1949-1950, shipments to markets in the eastern United States and Canada totaled over 51,000 carloads. The BAR tried always to respond quickly to the demands of potato shippers for reefer cars; my big train to Aroostook County was but a case of the company responding to those demands.

With its own reefers for transportation, the BAR could better meet the market-driven surges in demand by potato shippers in Aroostook County. By 1952, BAR owned or had on order 1,650 reefer cars, making it the second largest fleet in the country. Only the giant Fruit Growers Express of California owned more. When potato sales were brisk, trainload after trainload of loaded yellow reefers moved south from Aroostook, and trains of empties would be hurrying north for more loads. When shipping demands were low, the yellow reefers would be stored on siding tracks all over the Northern and Southern divisions of the BAR, waiting for an upsurge in the potato market.

It was late March 1955 when the market price took a sudden spurt after weeks of slack demand. Farmers were eager to dispose of their stocks at a fair price. Reefers were needed in the County! I was the engineer of a crew selected to deliver a train of reefers from storage on the Southern Division to the division point at Oakfield. Ora Haskell was the conductor. When we reported for duty, he and I were handed a message which read, "C. and E. Extra 44 north: Clean up available reefers at Northern Maine Junction. With four units, pick up all reefers at Hudson, Bradford, and South LaGrange for Oakfield."

The message didn't say "hurry," but we knew what it meant. The dispatcher took steps to help us quickly gather up a train of reefers. The train order read, "Eng. 44 north run extra No. Me. Jct. to Oakfield via Medford. Extra 44 north has rights over all opposing trains on southbound track from No. Me. Jct. to So. LaGrange." In the days of the double iron, the BAR speeded the movement of loaded revenue trains headed south by routing them on the east track, which connected directly to the cutoff. Because the storage sidings at Hudson, Bradford, and South LaGrange were along the east track, routing us north on that track would speed our reefer pickups.

Northern Maine was having some warm March weather that day, and I remember how good it was to see the heavy snow beginning to melt. Also, warm weather would help us make up and handle our train. At the ready track, I climbed into the cab of F3 No. 44, the lead engine, which with another F3 and a pair of BL2 locomotives comprised our four units. In moments we were moving toward the yard and work ahead.

As ordered, we cleaned up every reefer at Northern Maine and headed north with about 90 cars, a modest train for our power. At Hudson and Bradford, we picked up all the stored reefers, but it was slow work getting the cars out of the deep snow in the siding tracks. Because the reefers had been stored in the cold for days and sometimes weeks, the journals on the cars were stiff, which made the wheels hard to turn. However, we had plenty of power, and by pushing and pulling we broke a trail in the snow and ice to add more cars to our train. By the time we headed for South LaGrange, we had a long train, but we had no accurate count of cars. Ora was working on his wheel report back in the caboose, but it would be a while until he had a good count.

Arriving at South LaGrange, we dropped our train to clear the Bradford road crossing while we switched out more stored reefers. The snow was noticeably

DON MARSON

Bangor & Aroostook F3s and BL2s are still hauling Maine potatoes 27 years after Mr. Duplisea hauled his enormous train. F3 No. 45 leads train ON-44 through Brownville Junction, Maine, on a fallish October 11, 1977.

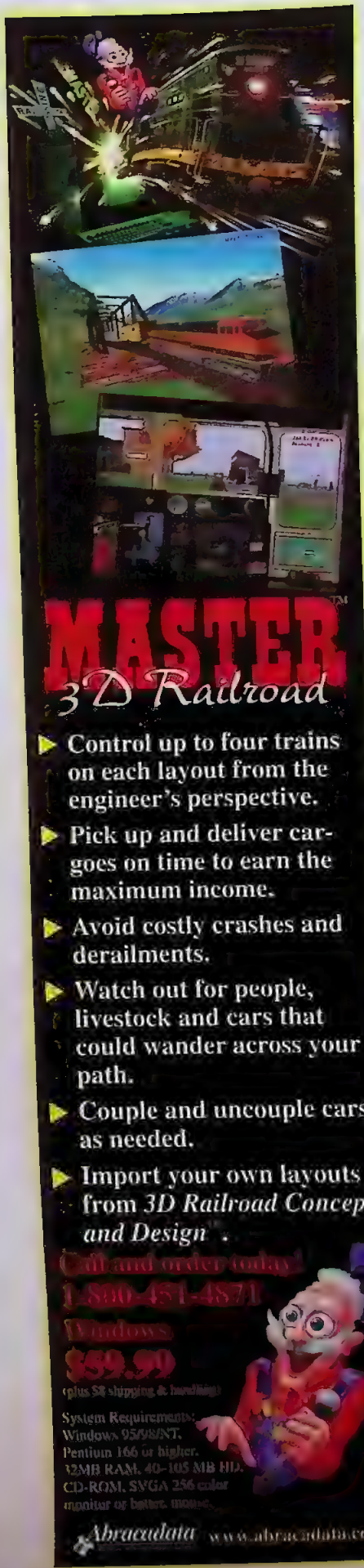
deeper in the yard than it had been further south, and the yard tracks holding storage reefers had not been plowed. While backing into the first side track to make the hitch, I kept an eagle eye on the brakeman on the rear unit. Soon we were plowing our way through a considerable amount of snow as he climbed higher on the ladder to keep from being swept off. The brakeman was shaking his head by this time, but we kept mauling our way through the snow to a hitch with the first cars.

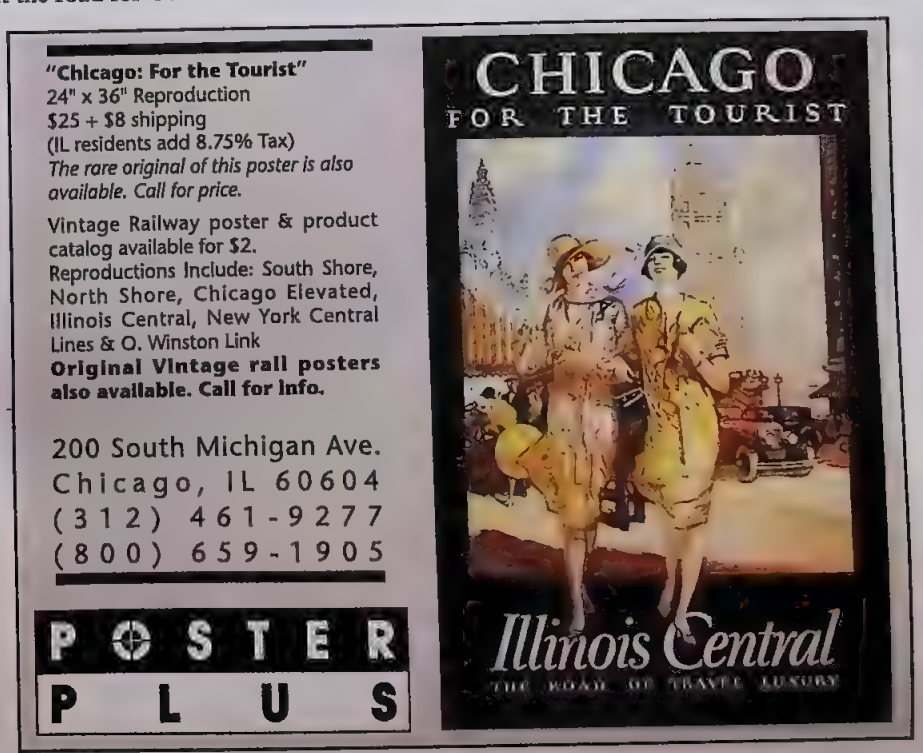
Using brute force to pull and push, we broke reefers loose a few at a time and set them off on the main. The cars had been in storage for weeks and were none too eager to move. The snow made it difficult for the brakeman to work, and we had to be careful not to cause a derailment by careless hurry. As a result, our pickup was slow work, and the time was slipping past. We were still hauling out stored reefers when southbound passenger train No. 8 reached South LaGrange and received a train order which read, "No. 8, Eng. 11, has rights over all opposing trains on northbound track So. LaGrange to No. Me. Jct." Upon reaching Bradford, the engineer on No. 8 called me on the radio and asked how many cars we had in our train. I radioed back that we didn't have a count. He responded with, "Well lad, you have a bunch of reefers. Your rear is down by Bradford." At that moment, I knew we were putting together a giant reefer train.

By the time we had about 50 or more snow-covered reefers out of storage, the tower operator called to say the dispatcher wanted us to take what train we had and hit the road for Oakfield. After we had all the LaGrange reefers coupled up, I hauled ahead up the Medford Cutoff in order to get the head brakeman on the rear of the string. That done, we slowly backed down through the yard and made a hitch with the rest of our train on the main line. In the darkness, the snow on the roofs of the reefer cars made them resemble hopper cars full of snow. After the hitch, I reduced the train line air pressure nearly to zero and released the brakes. In hauling a long train, it is essential to have more air pressure on the front end than the rear. Failure to observe this rule will result in the engineer not being able to release the rear brakes.

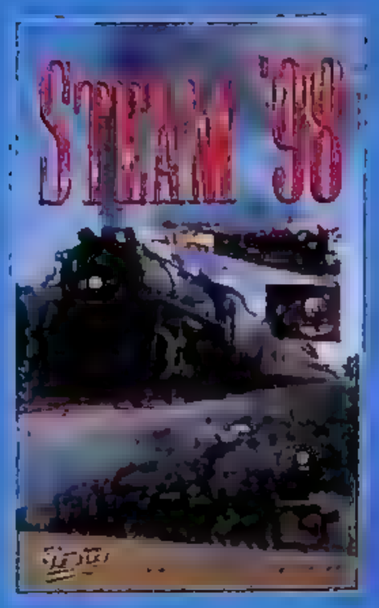
With our train coupled up, the air compressors on our four locomotives were working hard at charging the train line. Reaching the required air pressure at the caboose could be a long process in severe winter weather, but this night the weather was reasonably warm, and after about 15 minutes of pumping, Ora radioed that he had pressure and the brakes had released. I told Ora we were going to back up to pick up the head brakeman.

With the brakeman aboard, it was time to head north. Oakfield was 90 miles ahead, and we had about six hours left before we reached our limit of 16 duty hours. It was now up to me to get this train to Oakfield without doubling a hill or breaking a drawbar. To my advantage, the entire train was reefers, and such a train always handles better than one with a mix of cars. I knew how to take the whip to the 6,000 horses under my hands, and tonight would put my experience to the test. The murmur of the diesels changed to a full-throated roar as I notched





STEAM '98



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MAG9

open the throttle. As quickly as the train allowed, I got up to Run 8 (full-throttle) and radioed the tower that Extra 44 North was leaving town.

Diesel engines roaring, we struggled up the first four miles of the cutoff, a slight uphill grade. I had expected to pick up some speed on the way through Medford, but it wasn't happening. I watched the amps drawn by the traction motors increase steadily toward the red line limit and stayed ready to close and use sand if we slipped. We crawled through Medford and then began to pick up some speed until we reached a princely 25 mph. But it was soon back to 15 to 20 mph. At this rate, we would not reach Oakfield before the "hog law" stopped us. Then, a bit north of Adams, Ora radioed that brakes were dragging on the rear. Nothing for it but to stop.

I set the brakes again from 75 pounds down to 10 pounds then released; and when Ora called that the rear was O.K., we resumed our run. I got back to Run 8 with the four units, and between Packards and West Seboois we got up to 35 mph. The operator at West Seboois radioed that the switch to the main line was already aligned for us, the order board was clear, and we should highball past. Off the cutoff and onto the main line, it was 15 miles to Millinocket. The signals at Ingalls, Perkins, and North Twin were a lovely green, and we made good time along that stretch. As we drew close to the Millinocket yard limits, the head brakeman radioed the yardmaster and told him we were coming down the hill into the yard. Irvin Foster, known to all as "Cut Foster," answered and informed us all was clear and to highball the yard. We were cleared to Oakfield, but the toughest hill on the Southern Division, Summit Hill, loomed 15 miles ahead.

As we headed downhill into Millinocket, I was learning that this train handled differently than any other I had ever hauled. With normal-sized trains, I would be braking going downhill into the yard, but no brakes were needed on this train. Also, at the north end of the yard, I ordinarily would have to use plenty of power on the stiff grade. Tonight our giant train was picking up speed rather than slowing at the north end. The cars on the rear were still headed downhill and pushing us right over the speed limit of 45 mph. For the first time ever, I had to use brakes heading north from Millinocket.

On the engines, we were heading down Hardscrabble Hill when Cut called again. "Extra 44 north, I tried to inspect your train, but there is so much snow blowing off those reefers that it is a blizzard back here. How many cars have you got? It seems like you hauled by the yard office for 20 minutes." I replied, "Cut, we have a big, big train. Thanks for your help. Goodnight." I was already thinking about Summit Hill. I had been estimating our tonnage based on 190 cars. It didn't take much figuring to know that our tonnage was considerably greater than the rated 5,200 tons for a four-unit train over Summit.

Soon the 111 milepost was visible in the headlight, and it was there that an engineer started putting things together and making a run for Summit. I had to

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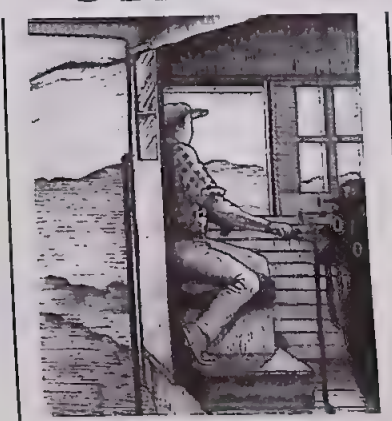

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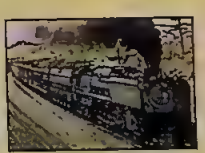
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TRACKSIDE PRINTS AND HOBBIES

pinch us down to 40 mph for the wicked sharp curves at the little town of Grindstone. Once the four engines were through the curves, I notched them out to Run 8 and let the speed build up. If nothing happened to cause a unit to unload, we had a chance on Summit. But if I made any mistakes, we would stall and have to double the hill. Neither the trainmen with me nor the company would be happy if that happened.

Past the 117 milepost and halfway up the hill, we were maintaining a good speed. However, ahead on the next two curves was where we would have curvature drag combining with the gravity drag of the ever-ascending grade. Overloaded trains stalled in those curves. In the last curve, the wheel slip light began to flash, and I got sand on the rails and kept using it. By now we were rapidly losing speed, and the needle on the ampere gauge was moving to the red of 1,200 amps. Then, in the headlight, I saw the top of the hill and straight track ahead. With locomotives roaring, we ground by the south siding switch at less than 15 mph, but we were going to make it. Everyone in the cab heaved a huge sigh of relief.

Over Summit, I stayed in Run 8 all the way to Sherman Station, rebuilding our speed for Dyer Brook Hill, the last obstacle between us and Oakfield. When we passed Island Falls, I went to full throttle, making a run for the hill. Just as happened on Summit, the engines were near the top of the hill before the speed started dropping rapidly. Under the highway overpass, we were down to 15 mph, and I was using sand to prevent the wheels from slipping. On the head end we were north of the semaphore a considerable distance down the hill toward Oakfield before I was able to throttle back on the power. We had made it without stalling or breaking the train. It was all downhill into the yard at Oakfield.

The head brakeman got on the radio: "Extra 44 north calling Oakfield." Bert Dow, the yardmaster, answered, "Go ahead Extra 44; how many wagons do you have?" "We are not sure exactly, but we think it's around 190." From the yard office: "What? Who is in charge of that outfit?" I got on the radio. "Bert, this is Wayne Duplisea, and Ora Haskell is the conductor. We have us one long train." As we continued drifting down the hill, there was silence from the yard office. We knew some previous plans concerning where to put our train were being changed. Bert came back on the radio, "Wayne, haul up the main line to the Y at Ashland Junction, go up the south leg, fill up the Y, and set off whatever is left over on 32, 34, and 36 tracks. The switcher crew will have all the switches lined for you."

We did as he instructed. After hauling up through the Y track, I dropped our head brakeman off at the switch to the Ashland Branch main line and continued on to Symrna Mills. I eased over the grade crossing and up to the yard limit sign. I called the yard office. "Bert, I am at the yard limit, and without a train order, I can't go past it." He replied, "I know it. Tell your brakeman to pull the pin and set your head end on the north yard tracks." Then he called the conductor: "Ora where is your caboose now?" From Ora: "Bert, we are about 10 carlengths south of the station." "What? Those guys on the head end said you had 190 cars." Again Ora: "Damn if that is so. We had 180 cars out of Bradford, and I have a list of them. I don't know how many cars they picked up at South LaGrange."

Bert knew we were approaching the limit on hours. He issued his final orders. "The switcher crew will take it from here. Ora, the switcher engine will pick you up. Bring that car list to the yard office and sign off. Wayne, when you finish setting off your head end, go to the barn."

That is the story of my giant train. It turned out that we brought 246 reefer cars into Oakfield that morning long ago. That many cars figures out to be a train two and one-half miles long. Our train weighed about 7,380 tons, which was way above the rated 5,200 tons for the power we had. However, because of the length of our train, we never had the full tonnage on the hills. I never hauled another train as long. I never heard of any other train that was longer.

Wayne E. Duplisea
Bangor, Maine

A Litany of Loneliness: Whistle on the Wind

Perhaps I expected the impossible. Years had passed since I had visited the town of my boyhood. There had to be a generation gap.

And there was a litany of loneliness, to see an old friend who must be just as lonely as I am. But first things first. Molly Brown, you're next.

I was under the impression that the city fathers had purchased the unused railroad depot with all of its gingerbread trim for the munificent sum of one dollar, the usual stipend to make the sale legal. But evidently I had been mistaken. At the moment they were tearing it down. Even a small prairie town in an area of boon-docks farms would change. What did I expect in this odyssey?

First the physical artifacts, to renew memories!

Two workmen were on the depot's roof, dismantling the high semaphore. As a youth I sat in the agent's office each spare moment I had, learning Morse code, how to feather-dust that small instrument. Clickety-click, dash, dash, another double click, then dot, dot. Finally I could hammer out a train order almost as fast as the agent. Miracle of miracles, magic in my fingers! Then the railroad changed its communication system from telegraphy to a simple telephone, and all that skill went down the drain. At the time I didn't realize that the telephone was progress in the right direction, just like today's computers, E-mail, and Internet. The clickety-click of the Morse code was a sound I would never forget.

There were daily passenger trains then, one eastbound, one west. And a waiting room with varnished benches and a pot-bellied heating stove. A bulletin board told the customers when the passenger train was late or on time. I was remembering also when the agent approached the bulletin board to scrawl the latest train news: Now it appeared that the mail train, No. 51 out of St. Louis, was 40 minutes late. That brought a grumble from the people inside the waiting room. "Better get a new engineer on No. 51, Amos!" a man protested.

The real purpose of my visit was to see my old friend, Molly Brown, just as lonely as I was, for she'd lost her husband, Jim, at about the same time that Jolie, my wife, had the fatal heart attack.

"Why are you tearing down the depot?" I asked one of the workers. I knew why, but I wanted to hear him say it.

"Not a single passenger train any more," he informed me. "Freight service is dispatched from larger terminals. So the small-town depots like this ain't worth a thin dime to the railroads."

It wasn't quite fair, was it? Depots all over the land were sort of an institution, like the red horse barns and village icehouses.

An era of change! I was suddenly remembering that I commuted to a nearby college by riding the morning milk train. Jolie and Molly were also passengers. This milk train stopped at every whistle-stop to load milk cans, so we had ample time to build friendships.

Across the tracks, the huge general store I remembered so well was gone. A fast-food restaurant shared the block with a pizza parlor. I took my time, motoring down the street. The home of my parents had been replaced with an apartment complex. The corner grocery had been replaced by a supermarket. The movie house was entirely gone, just a vacant lot.

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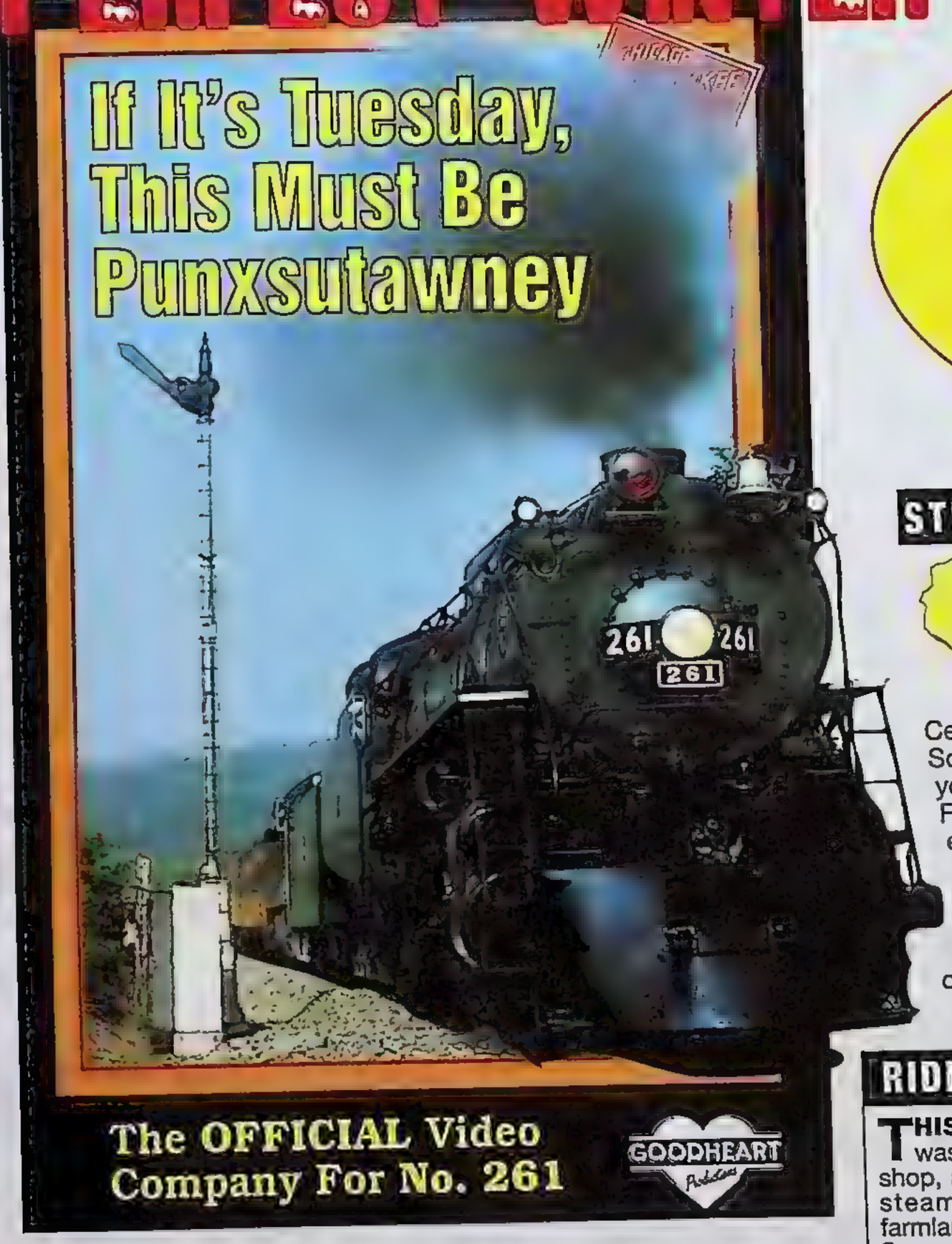

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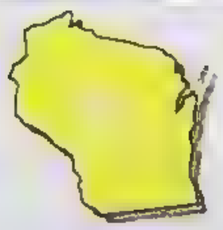

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There were two banks now instead of one. In the first one, I asked a young teller if my old friend, Judd, was still president. She gave me an odd look, sobered. "Massive heart attack several months ago, sir. A friend of yours, possibly?"

"A very good friend," I assured her.

There was no use to linger further. All new faces. It was time to see Molly Brown. Then an odd thought came. You're checking the wrong places! Why not go out to the cemetery?

I wasn't that old! I felt there were still a number of good years ahead. "At least until the new century dawns!"

Here was the big Victorian house. Much too large for a single occupant. And there she was, seated in the gazebo, immersed in a book. I parked in the driveway. There were roses along the walk. Now she looked up, a look of awe on her face, laid down the book. She walked forward, no hesitancy in her step, no curvature of the spine or dragging footsteps, the bloom of youth still in her face. Or was it my imagination? She gave me a bear hug.

"I'm so happy to see you!"

"Likewise, Molly. You look vigorous, healthy."

She nodded. "But so lonely—"

"That makes two of us."

There was a stream of words. We went out to the cemetery, to her husband's grave. "Believe it or not, I talk to him each time I come here," she said.

I pressed her hand. "I do the same thing when I visit Jolie's grave."

It was time to go, but still I lingered.

"Why couldn't we live together?" I questioned at last. "Not a marriage but a simple companionship. You could sleep in Jolie's room, and I'd use Ben's, upstairs."

Her hand pressed harder. "People might talk—"

"Let them talk! It's our lives!"

She nodded. "Let me sleep on it for a few nights before we make decisions."

There was silver in her hair, just enough to make it beautiful. Her mellow voice had the timbre of a finely tuned violin. She had a good figure. We were not in love. That love now was spiritual, would never die. I felt that both our departed lovers were listening to our words this very moment with smiles, not frowns. There was no loneliness with God. A few more years and we'd meet them.

Suddenly she was chuckling. "Remember that morning on the milk train when you kissed me, and I slapped your face?"

I remembered. There would be so many memories to bring back in focus, on those nights when television was at low key. This was a short good-bye. I felt we had a solution to loneliness.

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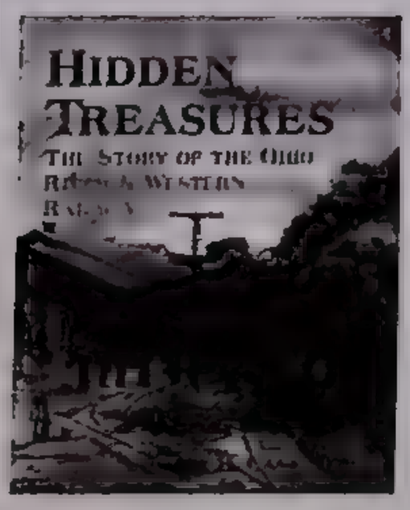

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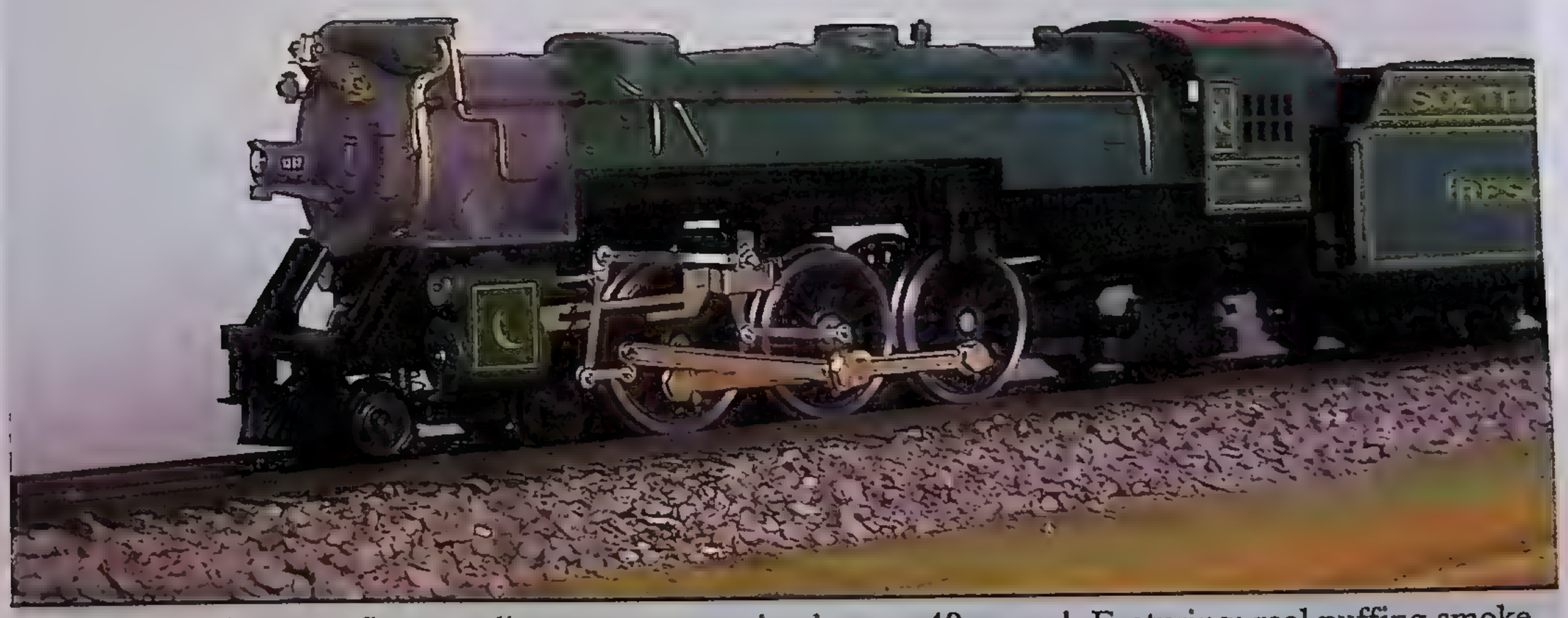

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Jolie?" Why did I glance upward as I asked the question?

Of course there was approval! This wasn't a love affair, but a litany to conquer loneliness!

Grover Brinkman
Columbia, Illinois

High Drama on the N&C Main

Nostalgia seekers often decry the diesel revolution in railroading as a destroyer of the drama, majesty, and excitement of the rail age so long symbolized by the steam locomotive. This has not always been the case, as in some examples the mixture of steam and diesel power made for high drama and wrenching suspense.

The Nashville, Chattanooga & St. Louis Railway, called the "N&C" by its employees and friends, began its diesel transition in 1940-1941 in the form of little Alco, Baldwin, and EMD switchers. By 1942, a handful of Alco S-1 600 hp units had been added as the diesels proved their reliability and economic impact. These were kept in Nashville and other terminals until employees could become familiar with the new equipment and it could be sent over the entire system.

For some unknown reason, in 1943, in Bruceton, Tennessee, a parked diesel switcher standing alone vibrated or shook its throttle setting from Idle into Run 1 or Run 2, or perhaps a disgruntled employee had set it into motion. Its crew members, taking a break in the busy station lunch counter, were brought out at a run by shouts that their engine was gliding down the main line toward Memphis without them. Pursuit began at once. The desperate crew grabbed a nearby 2-8-2 from the local freight and charged west (railroad south) to catch its lost power. Drama was magnified by the knowledge that the Nashville-bound passenger train was due in Bruceton within minutes and the switcher was certain to meet it in a thunderous head-on collision.

UNIVERSITY OF LOUISVILLE ARCHIVES, L&N COLLECTION

The Nashville, Chattanooga & St. Louis may have been a small road, but it had style, as demonstrated by the streamlined Pacific used on the *City of Memphis* taking a ride on the turntable in Nashville, Tennessee. The N&C also had its share of high drama.

In an age innocent of radio communications, the crew's only hope was to catch the diesel and get it back to the nearest siding. The famous *General* and *Texas* of Civil War fame had nothing on this modern-day "great locomotive chase."

The fast-barking steamer caught up with the diesel, which was burbling along at 20 or 25 mph. An employee on the tender's running board gave signals to others on the engine, who relayed them to the backwards-facing engineer. The chase would speed up on tangents, but the fearful engineer would brake to slow going around curves, then accelerate again, over and over. Every moment bore the ominous thought that a fast-stepping 4-6-2 was rolling their way. It was not impossible that

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the train might be late, or even running a bit early to keep to its exacting schedule; and life and limb were at risk if the pursuit did not succeed. With miles and seconds flying by, a last surge of speed put coupler to coupler with a solid catch. An employee was able to jump onto the diesel, shut it down, and set the brakes to bring it to a screeching halt. Not a second too soon!

Throttle wide open, the lowly branch-line steamer became the prime mover, and external combustion power was fast straining to get back to Bruceton, rods flailing and pistons popping faster than ever before in its long career. Safe haven was reached with only a few minutes to spare as the runaway was dragged onto a siding and the iron lined for the main. Nerves taut, hearts pounding, the "rescue team" watched with profound relief as the passenger train braked for the last curve and rolled to a safe halt at the depot. They made it!

Unchronicled by most rail historians, this event proved that even on often unsung, "small" railroads, drama, spills, and thrills could be found, with even so lowly a form of power as a diesel yard goat. Rail purists might point to the fact that the steamer saved the day, and it was the diesel that almost dunnit. But few could argue that, with modern diesel-electric or antiquated steam power, there was *never* a dull day on the railroad!

George Rieves
Columbia, Tennessee

Dirty Laundry

Back in the early 1950s, my husband Bob and I would travel to different locations to photograph trains. On one such trip we visited Bucyrus, which is situated in north central Ohio. The Pennsylvania Railroad line from Columbus ran north through town, hauling coal to the docks to be loaded on lake freighters at Sandusky. A line of the New York Central (Toledo & Ohio Central) from Toledo to Thurston crossed the Pennsylvania at Bucyrus, a distance of 69.5 miles southeast of Toledo. Also, the doubletrack main line of the Pennsylvania Railroad from New York to Chicago ran east and west through town. It was still a busy road back then.

Imagine a continual procession of freight, mail, and passenger trains. The passenger trains carried names such as *Pennsylvania Limited*, *Fort Pitt*, *Manhattan Limited*, *Golden Triangle*, *General*, *Broadway Limited*, and others. These names conjure a lot of memories. Many have seen, ridden, or read about these great trains of the past.

A favorite spot to watch trains in Bucyrus was at Spring Street near the west edge of town: It was really fascinating. The trains traveled down the tracks which divided Galen Street. The eastbound lane was on one side of the tracks and the westbound lane was on the other side. Houses lined both sides of the street. It must have been a real experience to live in one of those houses. There are many things I often wondered. Did the windows and the dishes rattle when a train passed by? How could one sleep at night, especially in summer with the windows open? The noise of the train and locomotive with the whistle blowing must have penetrated the stillness of the night almost continually. What about the wash hung outside on the line in the front yard to dry? It must have been covered with soot.

Bea Lorenz
Fremont, Ohio

When Trolleys Were King of the Road

Remember when one could ride a trolley from one end of the city to the other, on a real sightseeing trip? For the price of a nickel? Streetcars were the means of transportation that one never tired of. From horse-drawn streetcars of the 19th century, they grew to huge 60-foot-long, gleaming cars seating about 60 passengers, with an additional 20-30 people standing and holding onto overhead leather straps. They made imposing monsters that other street vehicles would not challenge.

My memories of trolleys in Philadelphia, then the trolley capital of the world, contain many highlights, such as my daily ride to work from South to North Philly and back; hearing the clang of the bell by the motorman stomping his heel on the metal disc in the floor; relaxing, reading the paper or advertising cards above the interior windows; whizzing by and glancing into windows at heartwarming family scenes; conductors stopping the car at crossings to switch tracks with a crowbar; the trolley arm that changed at the end of the line so the car could go in the opposite direction; the curtain the motorman used at night when the car was lighted; the buzzer cord that you pulled to signal your stop.

As the youngest child of five boys born to immigrant parents during the early 1930s, my greatest thrill was the summer weekends when the whole family went for picnics at Willow Grove Park or Woodside Park on the outskirts of Philadelphia. Open-air trolley rides through parks gave every poor city family a chance to enjoy God's great pleasures. To this little kid, isolated in the vacuum of a teaming city, it was our Disney World. The clickety-clack of the rails, the fresh, cool breeze rushing

BOB LORENZ

Laundry is perfumed with coal smoke as a Pennsylvania Railroad Q2 with a westbound freight passes the houses along Galen Street in Bucyrus, Ohio, in 1951.

through the open-air trolley, the smell of green foliage and summer flowers captured the imagination.

And then, I remember the boyhood pranks: flattening a penny on the trolley tracks; popping firecrackers on the tracks; hopping the trolley for a free ride. (One time, I hopped a trolley and stared eyeball to eyeball with my English teacher sitting in the back. Subsequently, on my report card, I received a big "P" for English.) Some mischievous kids—ahem—snafued the trolley by running behind it and yanking the runner off the overhead wire.

Now, clang-clang-clang into memory go the trolleys. They were once an important artery of transportation's lifeblood. Trolleys changed living patterns in cities and suburbs and pushed the development of small towns. But they began vanishing after city streets became full. Everything seemed to go faster and faster.

So how do you say good-bye to an era?

With a lump in your throat and tears in your eyes. How else? In the streets of cities and towns, once-shiny rails now remain rusting or buried in asphalt. Trolleys that hearken back to romance and lost childhoods have come to a dead stop. They are a curiosity now, a museum piece.

Joe Curreri
Philadelphia, Pennsylvania

Popsicles and Beer Cans

"Let's go see if we can catch a popsicle and a six-pack," was the cry. That doesn't sound like a major culinary delight, but for us railfans, it got our hearts racing. I don't know where the name originated, but the silver and fuchsia Amtrak GG1s with the blue stripes were known here in New Jersey as "popsicles." I agree that the color was wild and odd and often ridiculed. Perhaps the silver reminded one of ice, and the fuchsia added the pink color that was reminiscent of a strawberry popsicle, but I never really made the connection. Few of us train buffs really liked the new uniform, but a GG1 was a GG1, and twilight was coming for the once ubiquitous locomotive. So we spent as much time as possible at trackside with our cameras. At any rate, the "six-pack" referred to six of the "beer cans," another moniker representing the cylindrical passenger cars which the popsicles so frequently towed.

The company where I worked moved from New Jersey across the river to Pennsylvania in 1976. Thus I worked near the old PRR main line close to the Andalusia railroad station, where many a lunch hour was spent. With a liverwurst sandwich in one hand and my camera in the other, I had to be prepared for what came flying around the bend. Sometimes a manifest freight would come tooling through, and boy did those tank cars look neat pulled by a duo of black Conrail GG1s. Still, the black GG1s didn't look as nice as the old original five-stripers in Brunswick green (or even Tuscan), but popsicles? My opinion is that they took a once proud and stately locomotive and decorated it like something you'd expect to see on the point of a circus train. It looked like the bottom-of-the-line HO train in a hobby shop. Even the all black Penn Central and the all blue Conrail GG1s looked better. But it was a GG1, and it moved like a greased block of steel with a gyroscope in it. When those 20 wheels flew over a switch, no music was ever as sweet. We always wondered if the popsicle's ugly exterior was the product of a demented decorator's imagination. This paint scheme would surely be replaced soon, and our shutters snapped away to capture the aberration on film before it was gone.

In 1979, I accepted work in Princeton, New Jersey, and every day I crossed the Northeast Corridor's tracks twice. In the summer it was still light after work, so with my trusty Minolta in hand, I spent an hour or so at trackside after work before heading home to dinner. The popsicles continued to roll by, and shutters kept on clicking. Then the popsicles began to dwindle, and after a while you had to spend long hours along the tracks to see one. Then they were gone. I can't remember the last one I saw, but mixed memories followed. I loved the GG1s; we know they sported many an attire. Seeing even a popsicle rolling through the corridor today would be a treat, but it won't happen. To quote an old cliché, you never know what you have until it's gone.

ARTHUR BINK

A southbound train—a popsicle and a six-pack—passes near Princeton Junction, New Jersey, at speed in July 1978.

Arthur Bink
Cinnaminson, New Jersey

◇

Switching in the Shadow of the Rockies

HERBERT JOHNSON

A pleasant August 1968 afternoon finds Denver & Rio Grande Western EMD SW1200 137 and crew switching cars in Rio Grande's Colorado Springs, Colorado, yard.

DONE HONEST & TRUE

Richard Steinheimer's Half Century of Rail Photography

Text by Ted Benson

Richard Steinheimer has been called the Ansel Adams of railroad photography, a tribute that accurately reflects the genius of his work. Dramatic night scenes, haunting images of snowscapes and steam, and evocative portraits of men and machines are hallmarks of Steinheimer's extraordinary portfolio. His quest for adventure has led him to explore the Denver & Rio Grande Western, Santa Fe, Southern Pacific, Western Pacific, Union Pacific, Milwaukee Road, and even mainline electric operation on the Pennsy.

Ted Benson is ideally suited to write the text for this new book. An award-winning photographer himself and long-time fan and friend of Steinheimer, Benson knows first-hand the hardships endured in the search for that perfect shot. Benson and Steinheimer teamed up for a popular series of articles in VINTAGE RAILS Magazine which serves as the basis for this new book.

DONE HONEST & TRUE features more than 130 of Steinheimer's black and white photographs carefully selected to show you a 50-year record of the changing face of American railroading. This stunning collection should be in every rail enthusiast's library! 96 pages, 9x12, softbound. #B932. $29.95.

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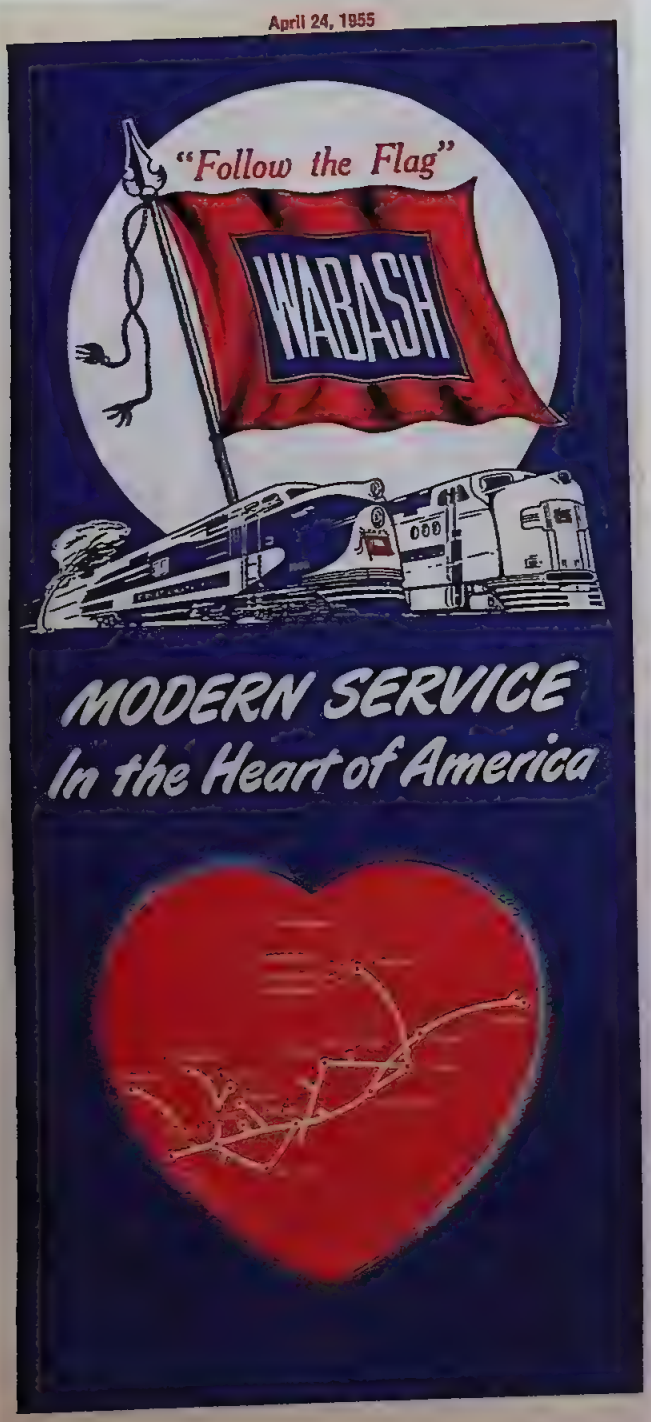
Wabash: Through the Heart of America



JOHN KELLY COLLECTION

The reign of steam power on the Wabash Railroad ended on January 28, 1955, when engine No. 573, a Mogul 2-6-0 made its final run on the Keokuk Branch and was donated to the St. Louis National Museum of Transport. Wabash ran many well-known diesel passenger trains from St. Louis Union Station, including the domeliner *City of Kansas City*, inaugurated by General Omar Bradley, a former Wabash employee. Another famous train was the *Wabash Cannon Ball* to Detroit, complete with its own popular song. The *Blue Bird* was queen of the Wabash fleet, offering daily roundtrip service with four Vista-Dome cars between St. Louis and Chicago. A convenience for St. Louis travelers was Wabash's Delmar Station, located on the west side of St. Louis. The handsome limestone station catered to businessmen living in the western suburbs, saving them a trip downtown to Union Station.

The lineage of the great Wabash can be traced to 1838, when the Northern Cross Railroad was formed in Illinois. While this and other Illinois lines were developing, an enterprising group of businessmen in Indiana and Ohio decided they wanted a railroad to connect Toledo, Ohio, with the Mississippi River. From their vision, the Lake Erie, Wabash & St. Louis Railroad was formed in 1852, following the Maumee and Wabash river valleys to the Illinois state line. After mergers, foreclosure, and reorganization, the name was changed to Wabash Railroad Company in 1942. During its entire expansion east of the Mississippi River, the Wabash system served as the principal artery tapping the great "Heart of America." Wabash operated over 2,300 miles of track system-wide, with two main lines, Chicago–St. Louis and Detroit-Toledo–Kansas City, that crossed at Decatur, Illinois. A third route went from St. Louis to Des Moines and Omaha. In 1964, the Wabash and Nickel Plate Road were absorbed into the Norfolk & Western. At that time it was the largest rail merger in history.

SAL Hamlet Yard

Freight train service on Seaboard Air Lines (SAL) had been expedited because trains were handled on a production line basis in the newly completed, modern gravity yard at Hamlet, North Carolina. The $7.5 million, 600-acre facility had a total capacity of 5,030 cars, with a nine-track receiving yard, a 58-track classification/holding yard, and a 10-track departure yard. Additional facilities at the yard included a new diesel shop for running repairs, a locomotive servicing facility, and car shops for light and heavy repairs.

Nineteen through freight trains, averaging 125 cars each, were classified daily at the yard in Hamlet. Previously, the road's classification work had been done at several various major terminals such as Richmond, Raleigh, Birmingham, or Atlanta. Now these terminals merely blocked cars for Hamlet and beyond. As a result of the savings in yard time, overall time en route for through traffic was reduced by hours.

Mechanical Refrigeration

A RAILWAY AGE special report April 18, 1955, discussing the tremendous growth of citrus fruit concentrates and frozen food shipments in mechanical refrigerator cars, projected over 2,000,000 tons would be shipped in 1955. It was estimated that 5,000 mechanical refrigerator cars would be needed to handle the new business. Yet industry-wide, there were just over 1,200 of these cars in railway service. The Fruit Growers Express Company and its two associates, Burlington Refrigerator Express and Western Fruit Express Company, had been testing new methods of refrigeration, including water ice, dry ice, and split ammonia systems. Test results had found that to ship high-quality products to consumers, car temperatures should not rise above 0° F, and that such temperatures could not be consistently maintained in refrigerator cars cooled with ice and salt. While the development of mechanical refrigerator cars had progressed, it had not moved fast enough to protect the railroads from encroachments by refrigerated highway trucks.

UP-Milwaukee Streamliners

October 30, 1955, was the day Union Pacific Overland Route streamliners were permanently rerouted east of Omaha on the Milwaukee Road because of disagreements between Union Pacific and Chicago & North Western. The five world-famed trains included: *City of Los Angeles, City of Denver, City of Portland, City of San Francisco,* and the *Challenger,* departing from Union Station, Chicago's newest and largest passenger terminal, via the Milwaukee Road. The Milwaukee Road continued to operate its own *Hiawatha* fleet; however, the *Midwest Hiawatha* and Union Pacific's *Challenger* ran as combined trains to Omaha.

Trails to Rails

From diamond stacks to piggybacks, and from the four-horse stagecoach to the diesel streamliner, Californians saw them all on August 9, 1955, at Sacramento, during the Southern Pacific (SP) centennial for the Sacramento Valley Railroad, oldest predecessor of SP western lines. Despite 100-degree heat, a crowd of 7,000 turned out to watch the "Trails to Rails" pageant. They also heard what may have been the greatest mass locomotive horn and whistle blowing in history. At 10:30 a.m., California time, every SP locomotive from Louisiana to Oregon sounded for 10 seconds. Watching the ceremonies with special interest were descendants of Theodore Judah, builder of the Sacramento Valley Railroad and crusader for a transcontinental railroad. Judah's efforts helped organize the Central Pacific, pioneer parent of Southern Pacific.

JOHN KELLY COLLECTION

Canadian Pacific postcard shows the transcontinental *Canadian* heading into the Rockies.

New Trains for Canada

The finest and fastest transcontinental passenger trains ever offered to Canadian travelers—Canadian Pacific's *Canadian* and Canadian National's *Super Continental*—entered revenue service April 24, 1955, concurrent with the change to summer timetables.

On that day, the *Canadian* ran westward from Montreal (Quebec) and Toronto (Ontario) and eastward from Vancouver (British Columbia). The *Super Continental* started from the same three cities and, in addition, operated east and west from Winnipeg (Manitoba). Both trains consisted of their company's most modern equipment. Canadian Pacific's all stainless-steel cars were ordered from the Budd Company. Equipment for CN's trains was manufactured by Pullman-Standard. The two new trains supplemented existing transcontinental trains, which continued to run with some schedule and equipment changes.

Burlington Cabooses

Thirty-five new, all-steel cabooses painted bright aluminum were placed in service on the Burlington Route in 1955. One unusual feature was a 21" x 31" window in each end of the caboose, providing an observation spot for train crews. The exterior of each car had a bright red Scotchlite reflective stripe along the side, edged in black. A large 4' x 5' Burlington Route emblem was prominent on both sides. The cabooses were built in Burlington shops at Havelock, Nebraska. According to Burlington public relations staff, the new cabooses were intended to remove the traditional dullness from the end of freight trains. With Burlington diesel units painted a light aluminum gray, the new cabooses would, as one official remarked, "put a gleaming period at the end of our freight trains." ◇

HOL WAGNER COLLECTION

An aluminium-colored Burlington Route caboose in Denver.

Facts About the Industrial World

During the Vintage era, top ranked professionals produced creative documentary photographs of farm and industrial activities. Admittedly, railroading was not their prime focus, but the images present unusually creative views of trains and people often overlooked by the rail media. Probably only about 1 percent of the output concentrated on trains, yet that 1 percent represents high quality work by well respected photographers at the beginning of their long, productive careers. Regretfully, photographs are limited to a few areas of the country.

Roy Stryker (1893-1975) coordinated the projects and hired the photographers for some 30 years. He moved from the U.S. Farm Security Administration/Office of War Information (see cover, *VR* No. 8) to Standard Oil of New Jersey, Pittsburgh Photographic Library, and Jones & Laughlin Steel. If there was a drop of oil involved, that was enough for Stryker to suggest an assignment, said Sally Forbes, librarian for the group at Standard Oil, who now is executive director of the Beaux Arts Alliance in New York City. Since steam locomotives used petroleum products for lubrication, for example, they qualified for inclusion in the Standard project. Stryker didn't expect the photographers "to make a silk purse out of a sow's ear," but rather to tell a story. "To us the camera is not a means for precious art expression, but a method of communicating facts about the complex that is the modern industrial world," he wrote in U.S. Camera Annual 1947.

Beginning with this issue, *VR* takes a look at the coverage of railroading. Clyde Hare for the Pittsburgh Photographic Library made photographs of urban transformation in the steel-making center (see pages 32-39). Following issues will feature Esther Bubley at the iron ore docks in Duluth, Minnesota, and Sol Libsohn riding Southern Railway diesel trains to Spencer, North Carolina, among others. *JG*

Although color photographs were rare, Todd Webb made this view of Pittsburgh in 1948 for the Standard Oil project. Webb showed the pollution, "the way it was before the cleanup." Today, he lives in Maine. *University of Louisville Photographic Archives*

Pittsburgh Project Views Steam Railroading

By John Gruber

Photos by Clyde Hare from the Carnegie Library of Pittsburgh

Photographer Clyde Hare didn't start out to show railroading in Pittsburgh. But it was such an integral part of the industrial activity in the 1950s that inevitably he turned up very creative views while documenting the first renaissance in the western Pennsylvania city.

"The nice thing is that nothing was ever the same," said the photographer, who moved to Pittsburgh in September 1950 to record the urban transformation of the smoky steel-making town. "Pittsburgh tore itself to pieces and rebuilt itself completely. In 1950-1951, you literally had to have a weekly map of how to get downtown, because the roads changed so quickly."

The area, with 2,213,236 people, was eighth in the United States in population then and ranked number one in steel making, with more than 30 blast furnaces (two remain today). Allegheny Couty had about 450 route miles of railroad, and hundreds more miles of track for industrial sidings and yards.

The Bloomington, Indiana, native—and Indiana University graduate—liked the rivers, hills, and industrial orientation so well that he has been making photographs ever since of the city and its changing skyline. He starting with the Pittsburgh Photographic Library (Pittsburgh Project), 1950-1953, and Jones & Laughlin Steel, 1953-1961. For the United Steel Workers at J&L, he helped produce an exhibit and book in 1956. Hare continued as a freelance photographer for publications such as FORTUNE, LIFE, BUSINESS WEEK, and NATIONAL GEOGRAPHIC and advertisers including American Gas Association and 20-30 Pittsburgh companies.

"Pittsburgh has gone through at least three and possibly four major or minor renaissance building projects. In 1950, the tallest building in town was the Gulf Building. You can hardly see the Gulf Building against the other buildings now. The tower on the courthouse was a huge building in those days. You'd have to be at a certain angle to even find the tower toward the bottom of the other buildings nowadays. We've gone through a lot of changes," Hare said.

"Of course, we had a large facility here in the Pennsylvania Railroad, and facilities for the Pittsburgh & Lake Erie Railroad and the Baltimore & Ohio. We photographed all of them slicing through the city, and servicing the city industries, but I didn't work directly for any of the railroad companies," Hare said.

He received special assignments to photograph bridges and many other topics, but none about railroads. "The coverage happened occasionally, but rarely. I just happened to be at the Point, where the Monongahela and Allegheny rivers come together to form the Ohio, when I made the well-known photograph of the steam locomotive against the hillside with the houses on the top of Mount Washington," he said.

The renaissance brought smoke control and the disappearance of downtown warehouses served by railroads. "When I photographed the steamer against the hillside in 1951, Pittsburgh was engaging in a strong smoke control effort, because it was a terribly smoky city, and the railroad smoke was a part of it. Pittsburgh imposed a $50 a minute fine on smoke within the city. The steamers could get up a little bit of speed and coast all the way in, but had to grind their way out. Particularly the trains that went into the Point—where they had to come in on the high line, drop down to unload at the railroad warehouses, back their way back out—involved a lot of power and smoke.

"While the warehouses were being torn out, at the time that was still the pattern of railroading around here. It seemed like the diesels came almost overnight. It was an instant thing, when we heard they were going to drop the steamers. The P&LE had both freight and passenger service on the south side of the river. Passenger service went from there to Cleveland. People on up the river at the J&L mills at Aliquippa, toward Rochester, used the railroad as their commuting line," he said.

Roy Stryker, who coordinated the Pittsburgh and J&L projects, was a "phenomenal" person to work for, Hare continued. "He was probably one of the best-informed people, on everything, that I have come across in my life. He dug into everything consciously. You came in from an assignment, and you were wrung out, the way the astronauts are wrung out today. But on the other hand, when you were going off on an assignment, brainstorming what might be there,

how it might be covered, and the things that might be important to future societies was a significant experience.

"Some of the outlines that Roy did on particular subjects—how to cover the bridges or rivers of the city—had all the subtle little things you would never think about, or relationships that might not come across. Once you had been briefed by him, the world really opened up a lot more, because you thought about all the ways things could happen and things like that.

"There were a lot of specifics on covering a river, for instance. He might go as far distant as overall views of the river in relation to the city and in relation to housing, or a thousand things as delicate as kids dipping their fingers in the river and fathers taking their sons fishing in the river. As opposed to other documentary people, particularly the more recent documentary approaches, to Roy it had to have meaning. He basically treated documentary photography as a responsibility to communicate to future generations, accurately and fully. You had to be pretty well informed on what you were photographing, or make yourself well informed while you were photographing it. You had to see its relationship to its surroundings and its surrounding culture in relation to what should be remembered as significant out of the past," Hare said.

"The photographs of thousands of empty rail cars at the J&L mill are not a part of making steel, but it's important to show the vast supply of rail freight cars that were used by an industry that moved enormous tonnage. Between the railroads and the barges (a barge is equivalent of 14 railroad cars), Pittsburgh has the highest tonnage at the Point of any port in the United States, and many in the world. So the rails and barges were really competing

Previous Page: A Pennsylvania Railroad train heads for PRR's Union Station, three miles away. The view is from Bloomfield Bridge; Bigelow Boulevard is up the hill at the left.

Left: The long building is J&L's open-hearth shop in 1953. Steel was made here using molten iron brought by rail in insulated hot metal cars, with cylindrical refractory-lined bodies tapered at each end. The cars crossed the Hot Metal Bridge in the middle background, coming from J&L's blast furnaces across the Monongahela River, just out of the picture upstream to the right (east); today, the bridge is known as Amtrak's Monongahela Connecting Bridge. In the foreground are the yards of the P&LE and the Pittsburgh, McKeesport & Youghiogheny railroads. Now all traces of the giant shop are gone.

Below: On the PRR's Fort Wayne line, trains pass the Fort Wayne station on the north side. (Pittsburgh's north side was the independent city of Allegheny until annexation in 1907. The station was built in 1906, closed in the 1930s, and razed in the 1950s.) Herron Hill is visible on the horizon.

for carrying that tonnage. The rails moved fast, and the barges moved slow. The rails were a little more expensive, the barges a little cheaper, but it took a longer time to get there. We were built up around the resources of water and coal, and the fact that we were on rivers, which gave us gentle slopes to run the rails along. You didn't have to go up and over and through the mountains as long as you had a river, a big river."

Industrial photographers were busy after World War II. When Hare started in 1950, the steel industry was running at full production. Other industries were coming on stream rapidly. The technology was developing rapidly in all kinds of areas. It was mechanical and physical technology and not electronic technology. "It was wondrous, because I had either the FORTUNE or BUSINESS WEEK or NATIONAL GEOGRAPHIC name to go in with—almost an automatic door opener. You find the company's communicators and ask the first question intelligently, and they will just love to educate you in their new technology.

"Throughout my career as an industrial photographer, I was exposed to the first time things were ever done. So it was really a wondrous time. Technology was relatively well developed," according to Hare.

Most photographs were in black and white, since Stryker's file was a black and white file. "It's not that he didn't like color, but the uses that were being made at that time were communications uses, requiring black and white. Photographs were free and available to any publisher, as long as there was a credit to J&L.

"I really picked up on doing color in the J&L project, because

Right: Street railway tracks fill intersection of Sixth and Smithfield streets in 1951. It must have been a hot day—note the many fancy hats.

Facing Page: Trolley cars are running west on Diamond Street and turning onto Stanwix Street. Liberty Avenue is at the bottom. The building on the far right with pillars is the Wabash Terminal, never reached by the line's tracks and demolished in 1955. Diamond Market, a fantastic building that filled one square block and was the home to most of Pittsburgh's wholesale food merchants, is visible in the background.

so much of steel making is enormously colorful, and not just red and orange and yellow. It is every color under the sun. The color was beautiful; we started doing a little bit of color. I was working with FORTUNE magazine [Leo Leoni was the art editor at the time]. Ivan Massar and I showed the best of our color to Leo. This was not part of the J&L file; this was personal stuff we did for ourselves, for kicks, because Roy didn't want any color in the file. Leoni got so excited about it he ran the first no-words portfolio ever in FORTUNE magazine in 1955. It was fun to do firsts like that. Eventually the U.S. State Department picked up on our color, used it all over the world on a show about the excitement of American steel making," Hare said.

"I'm not working as heavily as I was at one time. Part of that is age and desire, and part of it is the fact that industries don't ship people around as much to photograph. Industries used to say, 'Red, we want you to photograph these things for us in San Diego, and while you are out there, run up to Seattle.' A lot of weeks, I would be in all four corners of the United States in one week. You get a lot of reading done on airplanes. They wanted an individual photographer to do their work, and through one individual, maintain continuity in the way something was viewed. There is less of that now.

"The designers are using much more stock photography now. They photograph a particular section of a rail line, get 90-degree, 70-degree, 45-degree angles, long shots, short shots, everything else of the same blasted thing. Somebody will come to that stock file, and say, 'We want a 45-degree view of a railroad train going through beautiful fall foliage.' Every time it sells, the photographer gets a little income. That is the route an awful lot of photography has taken. Unfortunately, there is very little relationship between disseminating information and reality. You are not putting out reality when you do it that way. You are putting out somebody's stock view of what will sell."

Hare sees a decline in industrial photography. "We are enclosing our industrial processes, much more so they can't be seen, because of OSHA and safety regulations. The technology has allowed us to do things by machine that used to be done by people. So it's not as interesting to photograph. You are photographing three boxes in relation to each other instead of a bunch of guys in skimpy protective clothing pushing hot metal with a bar—which is pretty dramatic. Some of the things that went on in a steel mill were equivalent to watching ballet in action. They were gorgeous physical actions. And, we aren't doing industrial things in the United States that we were doing then. We're buying from China, Korea, Mexico, or Brazil, somewhere like that."

DIAMOND MARKET
FARM TO YOU
RUDY'S LUNCH
CAFETERIA
McCANN'S

Right: Baltimore & Ohio tracks run through Panther Hollow in the Oakland area of Pittsburgh. Carnegie-Mellon University campus is at upper left (at the time of the photo, it was Carnegie Institute of Technology).

Below: Steam trails from P&LE locomotive No. 192 as it runs west at the foot of Mount Washington along the Monongahela River toward the P&LE station. No. 192 is a 2-8-2 built by Alco (Schenectady) in 1923.

Facing Page: This is the P&LE Station on the south side of the Monongahela River on Carson Street. It is near the southern end of the Smithfield Street bridge. Across the river, a pier from the abandoned Wabash bridge is visible. Today, the station, minus the train shed and most outbuildings, is known as Station Square. It houses a restaurant in the concourse area and offices of the Pittsburgh History and Landmarks Foundation, which is responsible for the preservation of the station and many other buildings in the city.

Roger Beal, Orlando, Florida, assisted with captions.

The other reason for the decline is financial. Industries in Pittsburgh, for example, no longer hire Pittsburgh photographers to make photographs at a division on the west coast. "They hire west coast photographers. Yes, there are financial advantages to doing it that way, but they do not get somebody who knows the corporate outlook or philosophy, or is knowledgeable about the technology."

Hare cites the steel industry as an example. "I had eight years working on steel with J&L, so I could go into any steel mill in the United States and work very knowledgeably with steel. If they hired a photographer in Los Angeles, the chances are pretty good he would have been an expert in electronics or aircraft, but not in steel. There are technical details in photographing steel making that are very tough. You just have to have experience and background in how to handle those problems."

Although rarely photographing railroads since the 1950s, Hare remembers the rides. "I used the railroad one time to get to my apartment out in East Liberty. We had the major snowstorm of 1950, 36 inches of snow in 36 hours. I was in Indiana when it happened. I made my way back into Pittsburgh on a train from the Midwest, tried to figure out how I could get to my apartment some eight miles or so from downtown with a suitcase on my head and camera over my shoulder. The only thing running in that direction was a train to New York. This particular train planned on picking up people not only at downtown Pittsburgh but also at the East Liberty station. I only lived about 10 blocks from East Liberty station, so I took the New York train, got off at the East Liberty station, made it home and then picked up a camera and worked the devastation of that snowstorm. The north side had tanks running the streets under martial law."

A pleasant experience was riding a train sponsored by the Western Pennsylvania conservancy from downtown Pittsburgh to Fallingwater for a tour of the house designed by Frank Lloyd Wright. "That was just a delightful trip up the Monongahela and up the Youghiogheny rivers. A wonderful way to travel."

After the opening of a one-man show in Pittsburgh in 1994, Hare and friends started counting the files and stories. "We figured it had to be somewhere between a million and a million and a quarter negatives." That's a grand record of the nation's industrial heritage, a time when railroading was such a vital part of the scene. After all those negatives, the shutter finger is still working and excited.

◇

Fogg's View of Pittsburgh

Another view of Pittsburgh's industrial world comes from artist Howard Fogg, who produced some 58 paintings for John W. Barriger III during Barriger's tenure as president of the Pittsburgh & Lake Erie.

As he neared retirement ("the dubious honor of being graduated-on-account-of-age") at the P&LE in 1964, the railroad published ALONG THE RIGHT-OF-WAY, a portfolio of Fogg paintings, mostly scenes on the P&LE.

"We hope that these pictures will serve to remind you not only of the grandeur and beauty of the industrial and railway activity along the lines of the Pittsburgh & Lake Erie and its parent company, the New York Central, but also of the excellent service available via the railroad lines themselves," Barriger wrote in an introduction to the souvenir booklet.

When calling the P&LE assignment his "greatest challenge as an artist," Fogg provided details about how it had been done. At a meeting in October 1956, Barriger "spoke of the drama of the steel mills and coal mines, the cement, chemical and manufacturing plants that line the P&LE" and "suggested a series of paintings that would depict this industrial empire," according to Fogg.

Fogg thanked everyone on the railroad for courtesy, help, and friendship, but singled out his "co-partners of many a picture safari," John Fletcher, who showed him the railroad, and Walter Mountjoy, the company photographer who provided photographs.

Barriger, with superb public relations skills, used the paintings for calendars, annual reports, larger prints, postcards, and Christmas cards, and as gifts to traffic managers of on-line industries. (Barriger, also a supporter of writers, often purchased quantities of new books, also for P&LE customers and friends. His "book of the month club," although not always monthly, frequently distributed books from such authors as Lucius Beebe/Charles Clegg and Arthur Dubin.)

Fogg (1917-1996; see Archives, *VR* No. 6) went to work as an artist for American Locomotive Company in 1945, painting new diesel models, often for presentations to Alco customers. He met Barriger (1899-1976), then president of the Monon, at an Alco open house in St. Louis in 1947. A lifelong association developed as Barriger moved to the New Haven, 1953; Rock Island, 1953-1956; P&LE, 1956-1964; Katy, 1965-1971; and Boston & Maine, 1971-1972. Barriger was responsible for more commissions than any other person—exceeded only by the corporate works for Alco, according to a brochure produced for an exhibition in 1987 at the Barriger Railroad Library, a part of the St. Louis Mercantile Library.

An idea of the scope of the activity comes from correspondence at the library, rededicated October 3, 1998, in its new location on the campus of the University of Missouri-St. Louis.

In 1953, when Barriger was a vice president of the Rock Island, Fogg wrote: "You, most certainly, are the best agent I could possibly have in view of your first hand experience with such an art program on the Monon. In fact you pioneered such a plan and probably know better than I what its values may be to the railroad. There is nothing I can add to what you might say by way of presentation, of this scheme."

TWO IMAGES: HOWARD FOGG, JOHN W. BARRIGER IV COLLECTION

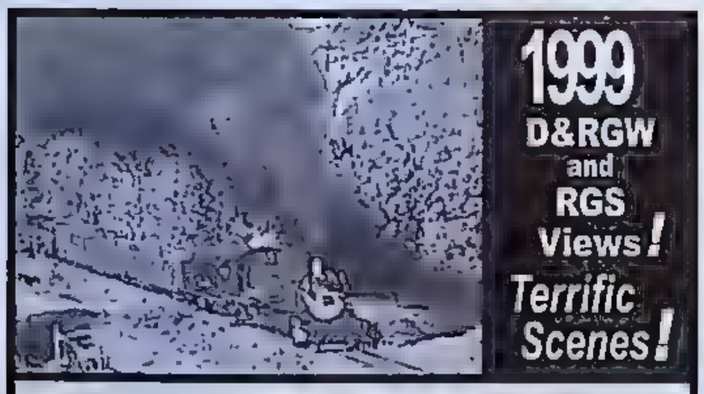
Howard Fogg's painting for the Pittsburgh & Lake Erie shows the National Tube Division of United States Steel Corporation at McKeesport, Pennsylvania.

As a retirement gift in December 1964, P&LE friends and associates presented John W. Barriger III with *Thoroughbred at Work*, a Pennsylvania Railroad view. Barriger was fond of the Pennsy; Fogg himself painted another Pennsy K4s as a gift to Barriger in 1957.

Soon after being named P&LE president, Barriger said to Fogg: "First and foremost, the 1956 Howard Fogg Christmas card made a great hit with the many friends to whom they were sent. This work of art was widely admired and I believe will prove happily infectious as was the case of the introduction of Howard Fogg paintings to my Rock Island friends."

The good words continued. About another P&LE card, Barriger said in September 1961: "It was warmly admired at this week's P&LE staff meeting and the consensus of opinion was that it fulfilled the P&LE—and the American—tradition of bigger and better than ever." A month later, Fogg received another letter, calling the painting of the Campbell Works of the Youngstown Sheet & Tube Company "a monumental work, requiring the greatest skill in delineation and painting."

When presenting *Once Upon the Pennsy* to Barriger in 1957, Fogg wrote: "A personal gift to you, John, in token appreciation of your lasting friendship, counsel, and commissions—from one K4s lover, to another." The 30-year relationship enriched the railroad art world as never before, providing us with too numerous to count images of railroading and industrial growth. *JG*



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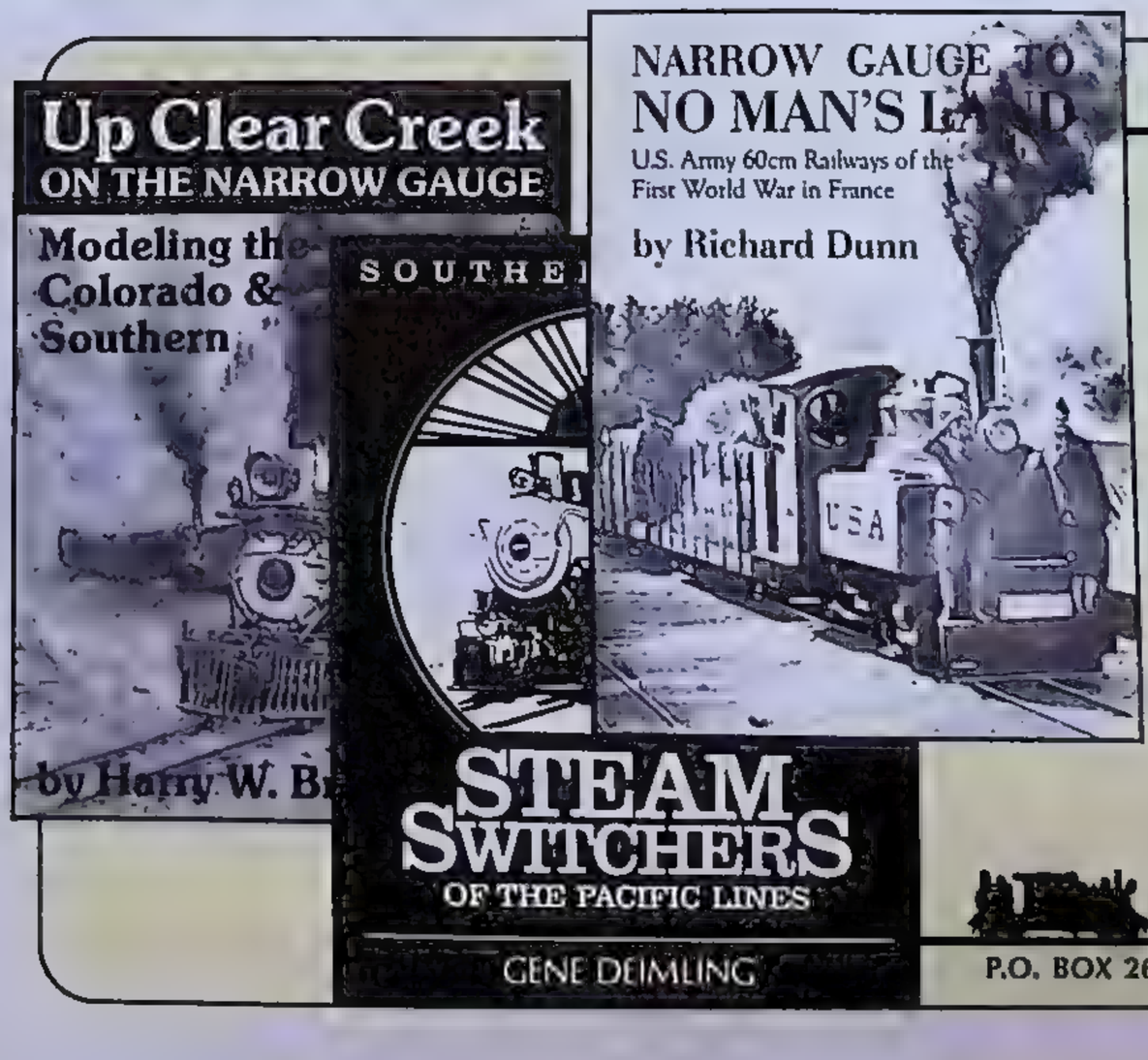

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Streamliners

ALL PHOTOGRAPHS COURTESY OF SCOTT ALEXANDER OF EMD PHOTOGRAPHIC. ARTWORK COURTESY OF EMD, JIM BOYD, AND THE ILLINOIS RAILWAY MUSEUM.

"Harry, come on in here!" grumbled his supervisor early on Tuesday morning. "Sales just called, and they need a styling proposal for Central of Georgia. Looks like it could be a big order. Get on it."

"What units are they looking for, and do they have any colors that they prefer?" asked Harry.

"I'll get back to you, but it needs to be done by next Friday. The Sales guys are driving down next weekend for a Monday morning meeting."

Harry walks out of the office, grabs his pack of Luckies, and wanders down to Photographic. "Hey Doc, got any FT shots printed up?"

"Yes sir; just finished a bunch this morning: ¾ view O.K.?"

"Sure, sounds good. Can we mount one on a piece of artboard?" asked Harry.

"Yes sir; let's go in the back. The dry mount press is all warmed up."

A few minutes later, Harry is back at his desk staring at a large black and white photo of a Baltimore & Ohio unit pulling freight. By Friday afternoon, a new landscape has been added around the locomotive, and Harry is back in the boss's office asking for a color selection. "Let's go see Sales," grumbles his supervisor.

"The customer doesn't know what he wants," states the salesman, "but it has to look good, or we may not get the order."

"I thought they had a red medallion," states Harry.

"Yeah, you're right. Work something up with the red medallion on the nose door and maybe some of those stripes we used on the FT demonstrator," suggests the salesman. "You're the artist:

Previous Spread: Central of Georgia E7 nose styling proposal (circa 1945): When a customer needed general direction on styling, side-by-side ¾ view nose proposals were created on a plain white background. This proposal for Central of Georgia appears to have been created on a piece of butcher paper.

Below: East Bengal Railway East Pakistan "Model B" (circa 1948): One of a handful of remaining finished pieces of export customer EMD artwork. The detail work, especially in the tropical forest, is exquisite and undoubtedly took the EMD artist weeks to complete.

Make it work. Oh, and by the way, I need to have the proposal by next Thursday evening. I've got to meet with my boss on Friday morning to discuss the order."

By the following Thursday afternoon, the proposal is finished, an overlay mat cut, clear acetate taped to the inside of the mat to protect the painting, and a GM/EMD styling number sticker affixed to the work.

But wait, these are the *Masters*! How could they even think of using a black and white photograph as a base (see page 46, bottom)? Well, every professional has shortcuts, be it an auto mechanic, bricklayer, or carpenter; the only difference is that most of us assume an artist creates all his works on a blank canvas.

In the case of the EMD styling group, an artist's function was to assist the Sales Group and the customer by creating paint schemes, as well as medallions, that represented the essence of a particular railroad. It was up to the artist to create the proposal artwork as quickly as possible in a national railroad community that had just discovered that steam was "out" and diesels were "in." An original piece of art, especially for a new model locomotive that was not yet completely developed, could take an artist months to complete, especially since he was at the mercy of the draftsman and engineer finishing the carbody and truck designs. Even if the locomotive model already existed, there wasn't a salesman at EMD who could wait even a month for a styling proposal that might be rejected or modified by the customer a half-dozen times before the final paint scheme was decided.

The painted photograph was just one technique used to speed up a very long and labor-intensive process (see photo above). Another was to develop a foundation drawing for each model locomotive (see page 48, top). The foundation drawing was a highly detailed and accurate ¾ perspective line drawing of a locomotive, done in pencil on clear vellum or linen paper. (Vellum is an artist's grade of tracing paper, whereas linen is a cotton-based paper widely used by draftsman during this period of time.) The job of creating the foundation drawing was always given to only the most detail-oriented of artists, since any imperfections would most certainly be pointed out by either the customer or EMD staff.

Top: A painted black and white photograph of a Chicago & Alton E7. Note how the artist never finished the lower portion of the painting that would have normally been covered by the presentation mat (ca. 1944).

Above: EMD artists would sometimes cut out lithographed train sets, glue them to a background, and repaint the locomotive and cars, as in this Pere Marquette E7 painting (ca. 1944). This one has long since lost its ability to adhere to the painted background.

Top: A colorful paint scheme created by the EMD artists for a New Jersey Central F3 (ca. 1948).

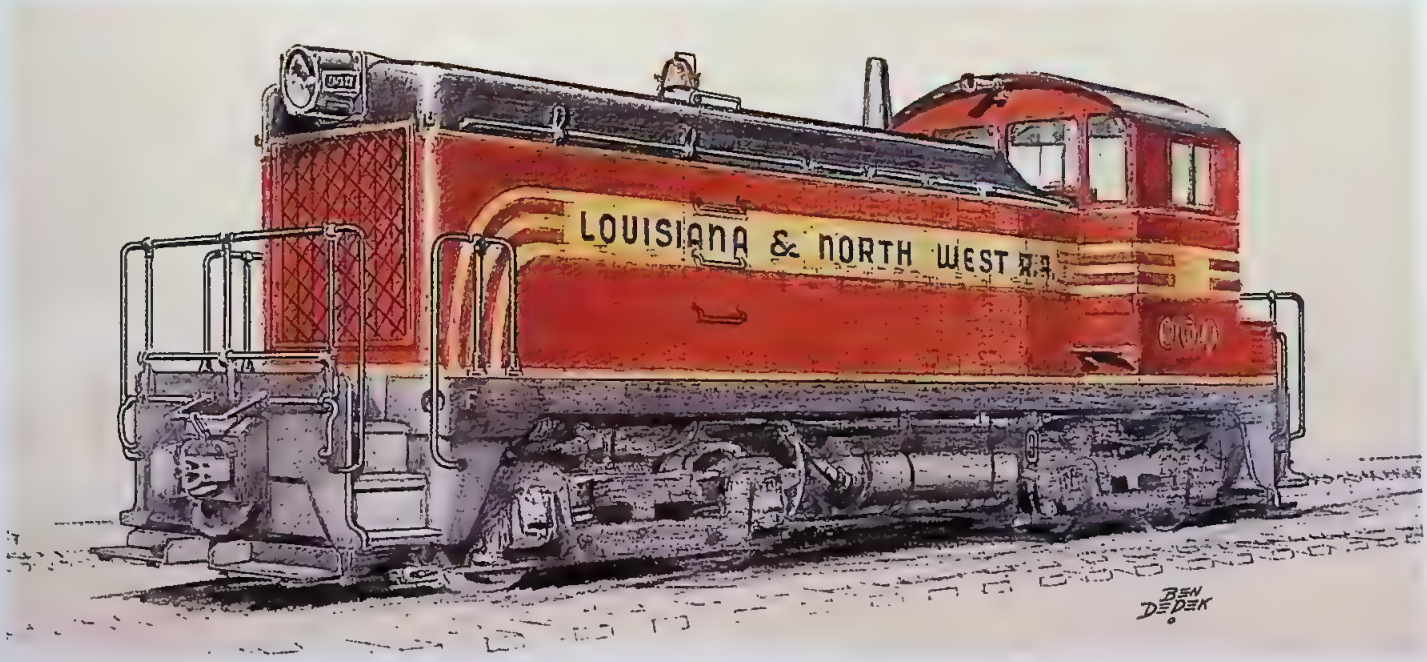
Above: A black and white photograph of a B&O freight locomotive with the background dodged, ready for the artist to start creating his proposal.

If the Sales Department needed a quick proposal, an artist would pull the appropriate foundation drawing, grab a new piece of vellum (or sometimes onion skin paper), copy the foundation drawing, mount the new tracing to a piece of artboard, and quickly paint up the proposal (see page 47, top left). Cover the finished piece with a mat and clear acetate, and one would never suspect that the artist had utilized yet another shortcut to make the deadline. Over time, the tracing would wrinkle and lift from the artboard, but by that time, the locomotive order had long since been shipped to the customer.

Another technique was to utilize the blueprint machine to make a copy of the original foundation drawing (see page 47, top right and bottom). The artist would then create the styling proposal directly onto the blueprint itself. Since blueprint paper was a bit more substantial, the paper lent itself to dry mounting or edge taping, thus eliminating the wrinkling associated with the velum and onion skin papers.

It is rumored that in desperate times, especially during the 1940s, the EMD artists would even request extra paper from the local butcher shop (if vellum or onion skin was in short supply), create the proposal, and then tape the paper painting to the back side of the overlay mat (see pages 42-43).

And finally, if quick modifications to a styling proposal were requested, the artist would create cutout portions of the locomotive (typically the nose), modify the paint scheme, and paste the new version directly over an original painting (see page 45, bottom). If additional modifications were needed, the artist would also utilize the clear acetate overlay, making modifications to the paint scheme with paint, pencil, tape, or paper cutouts.



Top Left: An onion skin proposal of a Monon E7 passenger locomotive. Note how the onion skin has stretched with time and is lifting from the artboard (ca. 1946).

Top Right: A painted blueprint for a Toledo, Peoria & Western F3. Looking to the lower right hand portion of the painting shows how the markings from the original foundation drawing were transferred onto the blueprint (ca. 1946).

Below: A pencil and crayon colored blueprint proposal for a Louisiana & North West Railroad SW8 (ca. 1950).

Romancing the Streamliners

Top: One of the few remaining foundation line drawings of an F7 (ca. 1948).

Above: A special painting entitled *Reflections of Time*, created by present day EMD staff artist John Jordal. Even with present day techniques, this painting took Jordal over two months to complete (ca. 1998).

In later years, the replication of the foundation drawings was enhanced using photographic techniques. In some cases, a film positive was created on a Kodak product named "Kodalith," a high-contrast film utilized in a number of different fields, including silk screening and photography. A high-quality line drawing photographed with this film eliminated the need for vellum and onion skin tracings. A crisp image could be replicated hundreds of times, either in the darkroom or through silk screening, without ever having to spend time manually tracing over the original foundation drawing.

Combine this technique with the ability to create a "rub-on" medallion or letter set directly from a railroad's stationery, and a certain amount of artistry was lost to the world of graphic arts.

Today's technology makes the old shortcuts look antiquated. Couple a mainframe 3-D CAD system with sophisticated paint programs, scanners, and digital imagery, drop in backgrounds, foregrounds, etc., and the final artwork is only limited by your imagination.

But wait, didn't EMD artists ever paint directly onto a blank canvas? Quite emphatically: YES! EMD artists did, in fact, create full-blown finished pieces of art, but only after the customer was close to or had finalized the paint scheme.

A finished piece of EMD art was almost always created directly on a high-quality piece of artboard. Again utilizing the foundation drawing, the artist would first create a homemade piece of graphite tracing paper. Aligning the foundation drawing over the tracing paper and artboard, the artist would carefully trace over the foundation drawing, thus transferring the image onto the artboard. The artist was now ready to apply the paint scheme to the locomotive and create a customized background.

The purpose of this article is not to undermine or lessen the role of the EMD styling artist, rather to illustrate how clever and creative EMD artists were in creating paint schemes for the hundreds of U.S. and world railroads which, up to the 1930s, had mostly known black locomotives (see page 44). Had the artists not utilized the shortcuts described here to make their tight deadlines, color might never have been applied to the early streamliners.

Part of the romance of the streamliner era is a direct result of the colorful paint schemes developed by the EMD artists. Although most of the original EMD artwork no longer exists, lithographs, calendar cards, and locomotive data cards were created during this period directly from the original painting by the EMD public relations department. These are still actively traded at most railroad swap meets.

A few prime examples of some of the more colorful paint schemes are the Jersey Central (see page 46, top), the Santa Fe "Warbonnet," the Minneapolis & St. Louis, and the St. Louis–San Francisco Railway passenger locomotives, just to name a few.

So if you have an opportunity to view an original piece of EMD artwork, I can only hope that this article gives you a new appreciation of the talents possessed by the likes of EMD artists Knickerbocker, Meyer, Dedek, Bockewitz, Moreau, Klee, Hovorka, Luse, Prunty, Flodine, Allison, Pellicane, Zullo, Edwards, Rodde, Bertacchi, and Jordal (see photo bottom left).

Gregory Palumbo has worked for Electro-Motive Division for 17 years and is presently a senior electrical buyer. He has a master of science in industrial education from Northern Illinois University, a bachelor of science in secondary education from Illinois State, an associate arts degree in photography from College of Dupage, and an associate arts degree in auto mechanics from Trition College. He currently lives in suburban Chicagoland with his wife and one child. Previous to his employment at EMD, he owned and operated Precision Corvettes.

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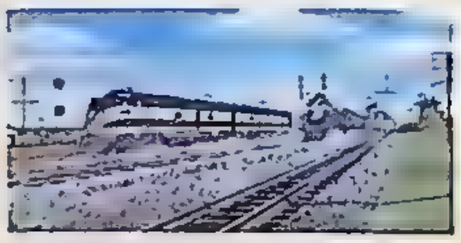

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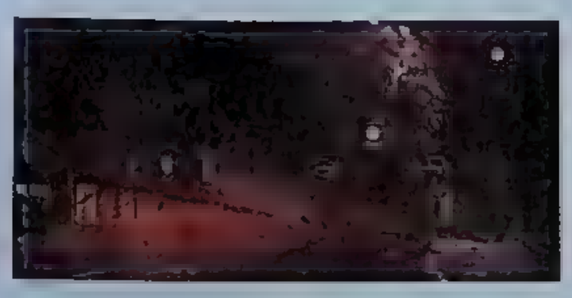

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THE MAKING OF A RAILROAD SIGNALMAN

TEXT AND PHOTOS BY KEN FRAZER

A railroad signalman's job in the late 1940s provided an opportunity to experience the end of the golden age of railroads: Steam power was still pounding the rails; passenger service, while declining, was still viable; and master craftsmen were still available to pass on their skills to apprentices. I was one of those apprentices who had the good fortune to have caring "old hands" show a novice the way to perform his craft while surviving freezing temperatures, heat exhaustion, and the hazards of railroad work.

Railroading came to me naturally. At one time or another, two uncles, an aunt, two cousins, and my father (a telephone maintainer) worked on the railroad. Because my father knew a foreman in the Bridge and Building Department, I was able to get summer jobs when I was 14 and 15 years old, painting the fences between station platforms and working on the railroad's New York Harbor piers.

THE INITIATION

After graduating from high school and not being able at that time to attend college, I entered the work world as a helper in the signal department on the Lackawanna Railroad. While having family working on the railroad was responsible for getting summer work and my signal helper's job, at the same time it made the situation tougher, because I didn't want to reflect badly on my family, and the foreman didn't want to take it easy on me in front of the other men.

It was with this background that I reported for work at the signal construction camp cars in Hackettstown, New Jersey, to foreman Bill Brickman. He had a line crew, a wiring group, and the subterranean excavation group (digging trenches and burying cable). Foreman Brickman felt I was qualified for the latter group. It was in this group that I learned the Brickman rule: When digging trenches, you do not have one man pick and another shovel while the first rests. Each man in the trench picks and shovels—continuously.

As we worked our way west towards Washington, New Jersey, I learned how the line crew "grunt" ties material onto the lineman's ground line so it won't fall off, and I learned the soft, flat (non-tumbling) toss, chest high, to the lineman up on the pole.

About four to six men would take the end of a line wire to be pulled and head into brush-covered hills and gullies, wherever the pole line went, and pull 1,000 feet of the wire at a time. The line crew boss was Mike Schwartz, a slender, wiry man who was absolutely fearless on a pole. However, he had a thing about pulling the lines up really tight. As fall approached we had a cool night after a hot day punctuated by his calls to "pull it up tighter, men." The next morning we found that some of the lines which had been pulled up tight in the heat of the day snapped like high C on a piano during the cool of the night, causing the crossarms to spring sideways. After that, the "pull it up tighter" syndrome moderated.

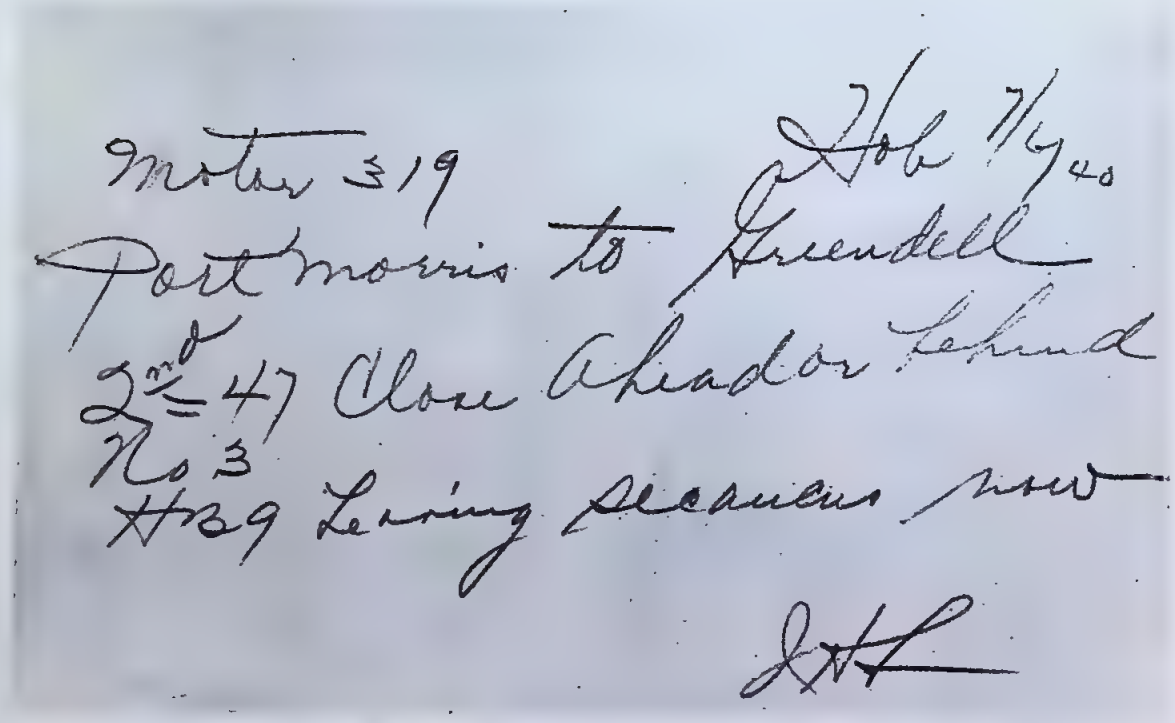
The work of signal changes associated with installing APB (absolute and permissive block) single-tracking, replacing style B semaphores with style S, and replacing primary batteries with storage batteries, continued on up to Washington, New Jersey, where the camp cars were relocated. Transportation of men and materials was by the gang motorcar and by a ¾ ton pickup truck with benches in the truck bed under a canvas top. Today, a canvas-topped truck to transport men is unthinkable, if not illegal, and Hi-Rails have replaced motorcars. But every day, 10 hours a day (in order to get home weekends and an early quit on Fridays for travel), "Cookie" would send us out after breakfast with our lunch bags to load either the truck (mostly line crew) or the gang car for the day's work. Meals were like those in the army: simple but nourishing, and some very tasty, especially after a day out on the tracks.

GRADUATION FROM GRUNT

After my first six months, I began to get assigned to the wiremen. This was a wonderful new world for me. They wired the signals, switches, relay boxes, and other devices. While I would still work with the line crew or cable trench excavation sometimes, I spent an increasing amount of time with Joe Swetz and George Will, two excellent signal wiremen. Since my father was a telephone lineman/maintainer and radio ham, I had some knowledge of electrical circuits. With this knowledge, I would try to figure out how the signals worked from studying the signal circuit prints until I didn't understand a symbol or how a device worked. Then Joe or George would explain.

As we worked our way west out of Washington towards the Delaware River, my usual duties were carrying their toolbags, putting eyes on wires, and skinning and potheading cables. I would also stand in back of the relay box and push wires through holes in the backboard identified by the wireman poking a straw through his side of the hole. They also let me wire battery boxes by myself. The fact that the fresh creosote in the new battery box wood, baking in the sun, burned your nostrils and wrists may have had something to do with this generous beneficence! With my rapid progress in learning to read the circuits, and just as certainly good recommendations from my wiremen "mentors," I was promoted to assistant signalman.

I experienced the serious side of railroading one morning when we left Washington going west on our motorcar with two flatcars of cable reels, while a track gang car pulling two flats with rail left Portland, Pennsylvania, going east. We sighted each other in a curved cut, and with wet morning rails and pulling loaded flatcars, it was clear there was no way we were going to stop in time. Foreman Brickman yelled "Jump!" Our exit was followed by all 250 pounds of Brickman. We were still bouncing along the roadbed when the two gang cars met head on in a cloud of dust and debris. My lunchbox was transformed into an accordion, but all of our men were O.K. except for bumps and bruises. Three of the track gang, older men who didn't jump, had some more serious injuries, fortunately not life threatening. Brickman sent a man back east to flag No. 47, which was about 45 minutes behind us,



Previous Spread: New Newark, New Jersey, tower as seen from the old tower window, looking towards Hoboken, New Jersey, with clear indication on track 2.

Top: A typical motorcar lineup for 1940 gives uncomfortably vague information: "2nd No. 47 close ahead or behind No. 3."

Above: From left to right, an unknown maintainer, "mentors" Joe Swetz and George Will, and Bill Brickman pose in front of the Slateford Junction, Pennsylvania, tower.

and we all proceeded to clear the track of wreckage. When 47 arrived, the injured were loaded aboard, and we proceeded to push one of our flats back to Washington to lick our wounds and contemplate the inevitable investigation. It should be noted that in this era motorcars were not given track warrants, orders, or other rights of track. They were given lineups, which together with the timetable provided information on trains. Other motorcar movements were not necessarily part of the lineup information.

As we continued to work our way west past Oxford Furnace, Bridgeville, and Manunka Chunk (where the interlocking tower was removed), the camp cars were relocated to Portland, Pennsylvania. Portland was a good location for the camp cars for a number of reasons. The siding was right in the middle of town, and the freight agent let us use the toilet in the freight house—as opposed to Washington, where the facilities consisted of a "two-holer" about 100 feet away from the camp cars, and which had the unique air flow characteristic whereby paper thrown in one hole would levitate out of the second hole as it followed the mischievous air currents. The down side of Portland was demonstrated when several loaded cement cars got away from the nighttime Bangor Branch "cementer" and sent several freight cars on the siding next to the camp cars sailing over the bumping block and almost into the main street.

Out of Portland we worked east to Manunka Chunk and west to Slateford Junction in the scenic Delaware Water Gap, where the newer New Jersey Cutoff joined back with the "old road" on which we were working. Manunka Chunk was notable for its curved tunnel, which prevented your seeing if anything was coming as you walked through. Another feature was the snake-infested brush over the top, through which we pulled line wire. There was also an iron grill covering a smoke hole on top, with a rusted ladder disappearing into the dark hole below. With removal of the tower on the west side of the tunnel, an electric lock protected the junction to which the Pennsylvania Railroad came in from Belvidere and ran a passenger train over the Lackawanna to Stroudsburg.

The shorter days brought colder and colder weather in Water Gap country, and the motorcar rides to and from work encouraged close huddling, as near as possible to the windscreen. At day's end, covering the motorcar with its tarp and putting tools away was followed by the warmth of the camp cars. The combination mess and kitchen car was warmer, with its coal cook stove, than the bunk car. All of these cars were old converted wood coaches. The shower, which held about five or six men, was also in the kitchen car, while the foreman had an area at the end of the bunk car with a bed and a small desk. The warmth and hot meal had been eagerly anticipated for several hours preceding quitting time.

My initiation to mainline commuter territory signal work took place while I was home for Christmas. A blizzard struck the Northeast the day after Christmas, and a call came to report for snow duty to Grove Street Tower at the east end of the Bergen Tunnel. Here you learned the trick of survival in the dark out on the tracks in a blizzard during the rush, where train separation was just a few minutes apart. The four holes of the Bergen Tunnel spread out to about a dozen tracks over slips, frogs, and switches. The four tunnel tracks were reversible, and traffic could flow in either direction on any track. You had to watch for headlights and look in the opposite direction to see what signal was pulled up, thus determining what route over the interlocking a train would take. During the rush hours, there would often be two headlights coming in opposite directions. The trick was to interpret this information quickly and, keeping your feet out of the switches, move through the blinding snow to a safe spot. My spot was usually hugging the mid-span leg of a signal bridge.

With no Hours of Service rules in that era for signal personnel, I worked 32 straight hours keeping switches operable. All the while I had to dodge silent MU electrics fed by the overhead 3,000-volt d.c. catenary, as well as steam-powered Boonton Branch trains. I learned to do a thorough job of digging out the snow to make sure there was drainage under the switch points before hitting them with oil torches: Otherwise, the melted snow would freeze the switch rods into a solid block of ice. An ironic twist of the blizzard was that with the Lackawanna running when no other surface transportation could, it had thousands of riders who rarely, if ever, took the train. That made it impossible for trainmen to get through the overflowing cars to collect tickets, causing discomfort to the regular passengers and giving the non-regulars a free ride.

One week later a monster ice storm struck the same area, and line wires snapped all along the line from the weight of the ice. The electric commuter trains experienced more problems in the ice storm than the snow, as catenaries and pantographs iced over in any period of inactivity. It was an interesting electrical show to see a four-car MU (two motors and two trailers) try to pick up an express car on a siding with iced-over catenary and rails. My assignment was to work with a maintainer through the Summit-Chatham-Madison area splicing fallen line wires, usually patching in pieces just to restore signal operation until linemen could get to it later and pull it up in place on the crossarms. The ice made a thick crust on the previous week's snow, which was piled up in drifts, some of which were five feet or more deep. So at times you were crunching through ice-capped snow, then walking on stronger ice that would support you, then breaking through the ice crust and into snow up to your chin. It was a relief to get back to the Portland camp cars and ordinary rotten winter.

Top: No. 26 rolls eastward through Slateford Junction.

Below: Westbound train No. 3, the *Phoebe Snow*, passes through Slateford Junction.

As winter wore on, I was doing some wiring on my own. We had reached Slateford Junction, the limit of our division. In addition to my craft, I learned survival tricks, such as putting a canvas wind shield around the relay box and sticking my test lamp inside my parka for warmth. You used a five-gallon can with holes punched in the bottom and a soft coal fire (with coal supplied by your friendly local drill engine) to warm your hands, since you couldn't wear gloves when wiring signal apparatus. At other locations you would try to find a gully to get out of the wind, set fire to an old tie, and toast your lunchtime sandwich on a coiled piece of No. 6 wire, followed by Cookie's hot thermos of coffee.

A SIGNALMAN AT LAST!

As the warmer weather returned, I was officially promoted to signalman and was wiring relay boxes, signals, and switches on my own, with my own signalman's leather tool bag, made rectangular by a homemade tin interior. Signal wiremen had unique hand tools, small screws, nails, tags, wire eyes, etc., which lent themselves to an orderly interior. Linemen had mostly hammers and wrenches tossed into the same type of leather bag, but theirs was allowed to assume any comfortable shape.

All of the work we had been doing led up to a series of cutovers. In conjunction with the superintendent and dispatchers, the signal engineer, Jack Heisler; his assistant, Ken Atkinson; and signal supervisor Les Moore would place the new signal circuits into operation. Ken Atkinson was the key to the whole operation. Prior to the cutover he supervised the design work in the Hoboken design office and checked the drawings by tracing each circuit in orange crayon on the finished drawings. The field drawings were original design version prints marked with new wiring in red and wiring to be removed in yellow. The signalmen in the field followed a similar pattern, placing red tags on new wires and yellow tags on wires to be removed.

When the signal to begin the cutover was given, the signalmen proceeded to cut all yellow-tagged wires and connect all red-tagged wires. You would then stand by until everyone along the line had completed their changes, and then the checking by Ken Atkinson began. He would direct signalmen by telephone at each signal location to shunt tracks, turn a relay over, remove certain wires, and receive information of the results of these checks at the various locations. He systematically accounted for each circuit checked on his master set of drawings by again tracing every circuit with his ever-present orange crayon. These cutovers typically took all day and sometimes all night, if the cutover was a major one.

MOVING ON

My continuing employment with the Lackawanna was an odyssey of serious, responsible, and fulfilling work, in which I probably walked, at various times, the whole division from Hoboken to Slateford and worked in every cable manhole from Newark to South Orange. Two years in the Army were followed by attending Newark College of Engineering at night. During the day, work was mostly on interlocking plants and short headway electrified commuter territory. This was capped by cutovers conducted by Assistant Signal Supervisor Harvey Hill and Foreman Canfield Bloom (Bloomy to all), who provided humor and compassion in addition to their signal knowledge. I obtained a BSEE degree, which brought promotions to the signal design office and to assistant electrical engineer. My years with the Lackawanna ended when the merger with the Erie would have required my moving to Cleveland. But the experience of being transformed from a kid out of high school to a SIGNALMAN was unforgettable.

Mr. Frazer went on to over 25 years with a utility generating station design firm, progressing to Regional Office Chief Electrical Engineer, Project Manager, and Engineering Manager. At the time of his retirement, he was a licensed Professional Engineer in 10 states. He is currently a locomotive engineer for the Tennessee Valley Railroad in Chattanooga, Tennessee. ◇

The author (age 13) at Kingsland (New Jersey) Shops on Lackawanna 4-4-0 Camelback No. 952 as it looked after restoration for the 1939-1940 World's Fair. The locomotive, though somewhat altered, is presently at the St. Louis Museum of Transport.

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At the Heart of the New Yor

ing such storied names as the *Empire State Express, Montreal Limited, 20th Century Limited,* or *Southwestern Limited* emerged from the subterranean platforms of New York's Grand Central Terminal and stormed up the Hudson River Valley toward their varied destinations in Upstate New York, Canada, and mid-America, while their opposite numbers raced down the valley toward the great terminal on 42nd Street in the center of Manhattan.

But the big show at the heart of the New York Central was more than just this extraordinary parade of passenger trains. Every day, a New York Central fleet of diesel multiple unit cars transported a flood of commuters between the suburban counties north of New York and their Manhattan workplaces. The Central's freight trains moved an enormous tonnage of fuel, raw materials, and finished goods to and from eastern industry and markets.

This remarkable New York Central system emerged in the years after the Civil War largely as the vision of one man. Then 70 years old, Commodore Cornelius Vanderbilt decided to sell off the steamboat empire that had made his fortune and enter the railroad business. Vanderbilt bought his first railroad, the struggling New York & Harlem, in 1863, and over the last 12 years of his life parlayed it into the greatest railroad empire of the 19th century.

By 1869 Vanderbilt had acquired the Hudson River Railroad and the New York Central, which extended west across the state from Albany to Buffalo, and merged all three into the New York Central & Hudson River. Acquisition of controlling interests in the Lake Shore & Michigan Southern, the Canada Southern, and the Michigan Central soon gave Vanderbilt a system that dominated rail traffic between New York and Chicago. For nearly a century, Vanderbilt's New York Central System would rank among the very greatest of American railroads.

Central

RICHARD J. SOLOMON

T. J. DONAHUE

Previous Spread: Covered wagons abound as varnish meets varnish near Cold Springs, New York, in 1963. Photo by Richard J. Solomon.

Top: A P-2 type electric locomotive, drawing power from a third rail, tows a respectably sized passenger train under the bridge at Tarrytown, New York, on July 27, 1959.

Above: NYC Mohawk No. 3106, built in 1942, pulls a freight train about 1951 along the main line next to the Hudson River, with a signal bridge in the background, at Breakneck Ridge. Also see cover.

Far more than most American railroads, the New York Central was a passenger railroad, and it was one of the best. Trains like the *20th Century Limited* and the *Empire State Express* set competitive standards for the rest of the industry to follow. The Central was an early convert to steel passenger equipment, and its publicists boasted of the railroad's "Great Steel Fleet" of passenger trains. If its route to Chicago was longer than the Pennsylvania's, the New York Central had a much easier, low-grade route. "The Water Level Route—You Can Sleep," proclaimed New York Central advertising copy, subtly inferring that travel wasn't nearly so comfortable on the rival Pennsylvania's route across the Allegheny Mountains of Pennsylvania.

For close to a century, the lodestone of New York Central passenger traffic was a succession of terminals at 42nd Street and Park Avenue in uptown Manhattan. The first was the huge Grand Central Depot that Vanderbilt completed in 1871. It was the largest and grandest American passenger terminal of the 19th century, but it was soon outgrown by the railroad's burgeoning passenger traffic. The terminal was expanded and rebuilt several times between 1885 and 1900, and then it was replaced entirely by the new Grand Central Terminal that opened in 1913.

It took an extraordinary decade-long period of construction to build this new terminal and two levels of underground track in place of the previous ground-level station. Hundreds of daily trains continued to operate while successive "bites" were taken and sections of the new terminal took the place of the old.

Designed by architects Charles Reed and Whitney Warren, the splendid new Grand Central Terminal was clad in Stoney Creek

granite and Bedford limestone. The building's Beaux Arts 42nd Street facade incorporated three great arched windows and a huge mythological statuary group by sculptor Jules-Alexis Coutan surmounting an enormous clock. The main concourse was 275 feet long and 120 feet wide, with a floor covered in Tennessee marble and walls of imitation Caen stone. The room's vaulted ceiling was 125 feet high and was painted with an astronomical mural, in which the 60 largest stars were illuminated by electric lights. An elevated circumferential roadway carried Park Avenue around the building, and an elaborate system of broad, sloping ramps carried passengers easily down from street level to the concourse and the two below-ground track levels.

Grand Central was more than just a great building. The overall project conceived by New York Central Chief Engineer William J. Wilgus included a pioneering electrification of the railroad's lines into the city. The combination of this electric operation with the depression of tracks below street level opened up the opportunity for profitable air rights development above the tracks, creating the prestigious Park Avenue district above Grand Central.

For nearly half a century, this great terminal stood at the very heart of New York Central's passenger traffic. The terminal's biggest year ever came in 1946, when over 63 million suburban and long-haul passengers passed through its gates, and some 550 scheduled trains arrived or departed every day.

For a variety of reasons, the decade or so after World War II was among the most interesting in the New York Central's long history. Encouraged by the enormous wartime traffic, the railroad had invested heavily in its passenger business in the decade after the war. One of the largest new equipment programs on any American railroad had provided streamlined coaches, sleeping cars, lounges, and diners to re-equip the railroad's premier trains or to equip new services like the fast, all-coach *Pacemaker* that competed for the economy-minded traveler in the New York–Chicago market.

It was a time of experimentation and change in motive power, too. Designed by Paul W. Kiefer, the railroad's chief engineer of motive power and rolling stock and one of the leading architects of modern steam power, the Central's fleet of 4-6-4 Hudsons, 4-8-2 Mohawks, and 4-8-4 Niagaras represented some of the finest high-performance steam power anywhere. Unwilling to abandon the field without a contest, the Central tested its steam power rigorously against new diesel-electrics from Electro-Motive, Alco-GE, and Fairbanks-Morse before the decision finally went in favor of the diesels.

Nowhere on the railroad was the action more intense than it was at the heart of the New York Central along the Hudson River Valley. North of Grand Central a great four-track, electrified artery carried commuter and long-distance trains alike up the length of Manhattan to Harlem, along the Harlem River to

NEW YORK CENTRAL, TIM DOHERTY COLLECTION

DAN LEMAIRE

Above: Class L-4b 4-8-2 Mohawk 3130, a WW II–era product of Lima, scoops water on the fly from track pans at New Hamburg, New York. Specially designed overflow vents on the tender dispose of excess water close to the rail without undercutting the roadbed on adjoining tracks.

Left: S type electric locomotive 130 hustles equipment around on the Park Avenue Viaduct in New York City, July 1960. The view is to the south, with the Empire State Building visible at the top left. The station in the background is at 125th Street, location of the famous Apollo Theater.

JIM SHAUGHNESSY

Above: Harmon, some 32.7 miles north of Grand Central, was the end of the Central's Hudson Division electrification. Early on an April evening in 1957, train 144, the southbound *Laurentian* from Montreal, has just exchanged diesel units for the electric motive power that will take the train over its last lap into Grand Central. Former Cleveland Union Terminal unit 235 has the assignment.

Spuyten Duyvill, and then north along the Hudson to Harmon, where electric power handed off to steam and diesel power. North of Harmon the trains followed a meticulously maintained, multiple track raceway up the gentle grade of the Hudson River to Albany, and then stormed up the West Albany Hill towards Schenectady and the Mohawk Valley. The Central's New York commuter trains reached up over the Harlem and Putnam lines to the suburban counties north of New York, and up the West Shore line on the west bank of the Hudson to the northern New Jersey suburbs. At the sprawling Selkirk Yard near Albany, carload freight en route to or from destinations all over the eastern end of the Central system was received, classified, and dispatched in all directions.

For well over a decade after the war, the great show went on, before interstate highways and low-cost air fares began to erode the business of the New York Central's great fleet of passenger trains, and declining earnings began the downward slide that ended in the debacle of the Penn Central merger and the bankruptcy that followed.

William D. Middleton has been a transportation and engineering historian and journalist for the past 50 years. His 14 published books include a number of titles concerned with the history of electric railways and rail transit in North America. His most recent book is MANHATTAN GATEWAY, *a history of New York's Pennsylvania Station (Kalmbach, 1996). Indiana University Press will bring out a revised second edition of his* SOUTH SHORE: THE LAST INTERURBAN *early in 1999, while his* THE LAST INTERURBANS, *a pictorial look at the last years of America's electric interurbans, is also scheduled for 1999 publication by Transportation Trails. Three other works in progress will be published by IU Press.*

Middleton is a 1950 civil engineering graduate from Rensselaer Polytechnic Institute and is a registered professional engineer in Virginia and Wisconsin. He completed a 29-year career in the United States Navy's Civil Engineer Corps in 1979, retiring as a commander. He joined the University of Virginia in 1979 as its chief facilities officer, retiring again in 1993. He remains active as a consultant in higher education facilities management. ◇

HERBERT H. HARWOOD JR.

Right: Following the end of electric operation at Cleveland Union Terminal in 1955, the Central reassigned its big 2-C+C-2 CUT electric locomotives to Hudson Division service at New York. Rebuilt as class P-2b and painted in a lightning-stripe design similar to the railroad's diesel power, former Cleveland unit 226 follows the Harlem River near Marble Hill in the Bronx with a 17-car New York–St. Louis train 41, the *Knickerbocker*, in May 1955.

NEW YORK CENTRAL, TIM DOHERTY COLLECTION

Above: Elephant ear–equipped Mohawk 4-8-2 3110 charges through a hazy Cold Springs, New York, past the backdrop of Storm King Mountain. The 3110, from the final group of Mohawks NYC ordered, had 72" drivers and 26" x 30" cylinders; NYC owned a total of 600 of the 4-8-2s. June 1947.

Left: New York Central electric m.u. trains transported thousands of New York commuters between suburban homes in Westchester, Putnam, and Dutchess counties and jobs in the city. An inbound train from the Hudson Division follows the Harlem River through the Bronx on a bright, snowy day in January 1948.

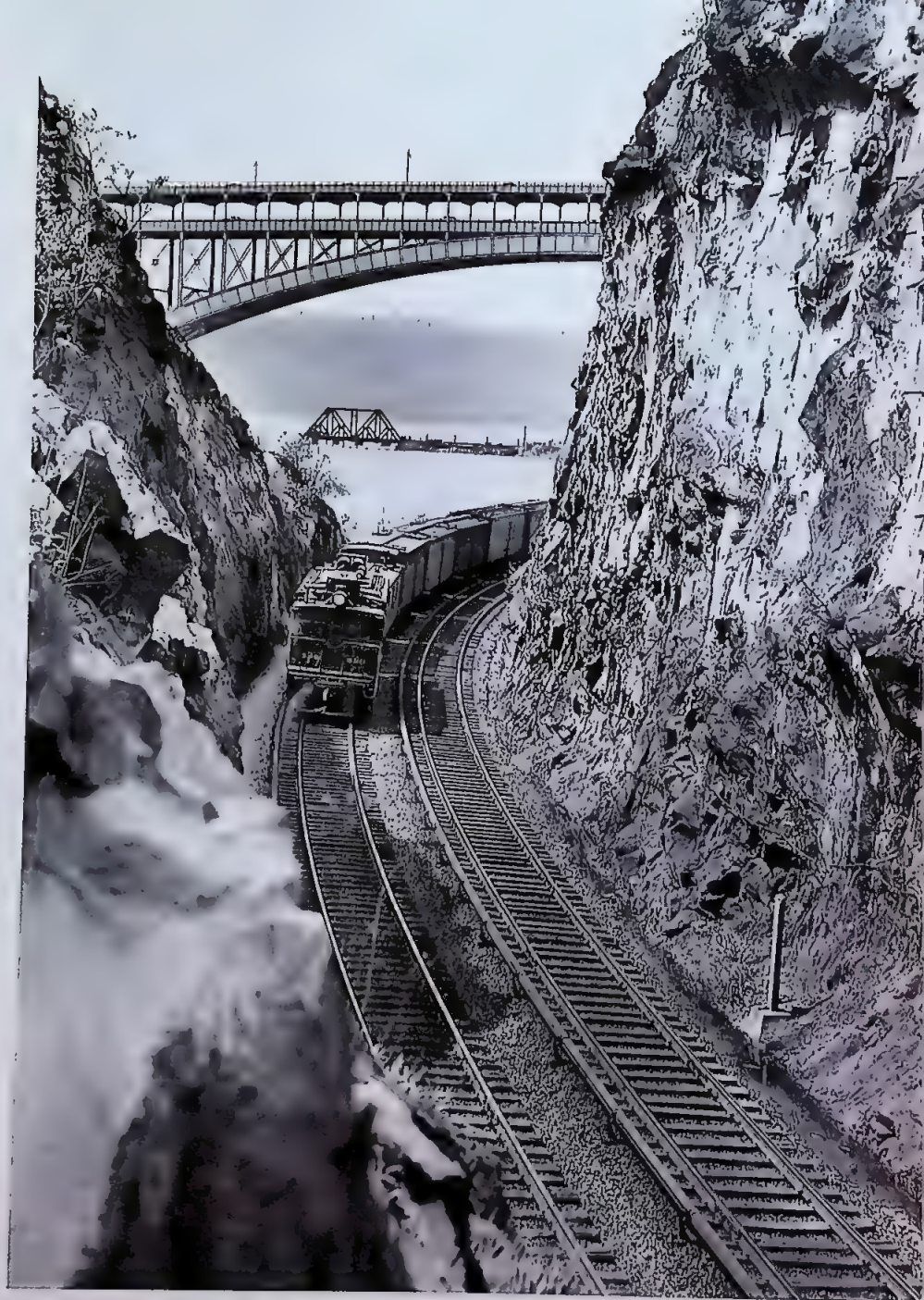
STEPHEN L. MEYERS

A commuter train hurries along "Breakneck Ridge" at Cold Springs, New York, in 1964. Photo by Richard J. Solomon

Right: The Central's Hudson Division was not quite all passenger. This switch run is eastbound in the Spuyten Duyvil cut in May 1954. The train is powered by one of the railroad's novel tri-power locomotives, which can operate as a conventional electric unit from the third rail, as a diesel electric, or as a battery-powered electric. The unit seen here, No. 556, was one of 35 built by Alco, General Electric, and Ingersoll-Rand in 1930. Beyond can be seen the steel arch bridge that carried the Henry Hudson Parkway over the Harlem River.

Below: J-1 class 4-6-4 No. 5211 stands in Albany Union Station with an eastbound train around 1948. The locomotive is one of the Central's very first Hudsons delivered by the American Locomotive Company in 1927.

STEVEN D. SMITH



HERBERT H. HARWOOD JR.

WILLIAM D. MIDDLETON

Left: For a few moments on a May afternoon in 1948, the New York Central main line just south of Rensselaer, New York, is the scene of furious activity. On the left an S-1 class 4-8-4 Niagara is gathering speed with an eastbound train for New York, while on the right a J-3 class 4-6-4 Hudson brings in a westbound train.

A significant exception to the New York Central's low grade "Water Level Route" was the West Albany Hill, where westbound traffic climbed out of the Hudson River Valley to cut across to the Mohawk Valley at Schenectady. The Central's modern steam power and diesels were usually able to take their trains up the 1.63 percent ruling grade unassisted, but lesser power required helpers. Here, a westbound local headed by an elderly K-11 class 4-6-2 Pacific gets an assist from a U-2d class 0-8-0 pusher in May 1948.

WILLIAM D. MIDDLETON

The 79" drivers of J-1b class 4-6-4 Hudson No. 5236, built in 1927 by Schenectady, wheel a passenger train around a curve north of Croton North Yard.

TIM DOHERTY COLLECTION

West Albany Hill is cloaked in a fresh snowfall as a pair of 2,000 hp Fairbanks-Morse diesels head west with a 17-car version of the *Empire State Express* on February 26, 1950.

WILLIAM D. MIDDLETON

Grand Central Restored

More than 500 guests and hundreds more from the general public were on hand last October 1 to help New York's Metropolitan Transportation Authority celebrate the completion of a two-year, $197 million restoration and modernization for Grand Central Terminal. New York Governor George E. Pataki and lesser politicians were in attendance, and an orchestra played the specially commissioned march "Grand Central," accompanied by six Metro-North trainmen on bells, whistles, and a box and ratchet contraption that simulated the sound of train wheels. A trapeze artist performed, and a laser light show played on the splendid, newly-restored Sky Ceiling in the main concourse.

The celebration marked the substantial completion of a turnaround for the landmark terminal that had nearly been lost to demolition and redevelopment just a few decades earlier. As passenger traffic declined and the Central's losses mounted in the age of the interstate highway and the airliner after World War II, Grand Central had begun to succumb to neglect and tawdry commercial intrusions. In 1968, New York Central successor Penn Central set out to replace the structure altogether with an office tower. It was blocked only by a decade-long legal battle that ended in 1978 with a U.S. Supreme Court decision that validated New York City's landmarks preservation legislation and provided legal support to landmarks preservation everywhere.

A renaissance for Grand Central began in 1983, when operation of the terminal passed to the MTA's Metro-North Railroad. A series of initial projects took care of the most urgent repairs, and Metro-North then commissioned architects Beyer Blinder Belle to develop a comprehensive restoration plan for the structure that was completed in 1994. Restoration of the main waiting room began as early as 1992, while the overall restoration got under way in 1996.

The entire structure has been cleaned and brought to a state of good repair. Utilities systems have been upgraded, and the building has been air conditioned. The main entrance passageway from 42nd Street has been widened and regraded, and a new entry has been opened to Lexington Avenue on the east side of the building. Circulation has been improved at key points, and escalators now supplement the sloping ramps that lead between the different levels. Spaces that had been decked over above the ramps to the lower level have been opened up again. No longer required for long distance passengers, the main waiting room—now known as Vanderbilt Hall—is used for concerts, exhibits, and special events.

The most visible changes have been in the huge main concourse. Advertising signs, kiosks, and other commercial intrusions were removed. The cerulean blue astronomical mural on the ceiling has been cleaned and restored, and a modern fiber optic lighting system now illuminates 60 of the stars. An elegant new marble staircase, planned by the original architects but never built, was put in place on the east side of the concourse opposite the west staircase.

Retail space in the terminal has been expanded to a total of 170,000 square feet, and a development team has brought in a carefully chosen mix of retailers. Restaurants have been installed on the balconies overlooking the main concourse, and a dining concourse has been established on the lower level concourse.

Amtrak intercity trains moved from Grand Central to Penn Station in 1991, but the terminal is becoming more important than ever before as a regional transportation center for the New York metropolitan area. Grand Central is the terminal for Metro-North commuter services that link the suburban counties north of New York and in western Connecticut with Manhattan. Today, an estimated 500,000 people pass through Grand Central every weekday.

The Long Island Rail Road is planning an East Side Access project which will bring thousands of Long Island commuters daily through the existing 63rd Street tunnel under the East River to Grand Central's lower level platforms. Another project (suggested by an Access to the Region's Core study by the Port Authority of New York and New Jersey, New Jersey Transit, and the MTA) proposes the construction of a tunnel between Penn Station and Grand Central that could bring still more trains into Grand Central platforms.

William D. Middleton

TWO PHOTOS: JAMES RUDNICK, COURTESY METROPOLITAN TRANSPORTATION AUTHORITY

Left: Grand Central Terminal, 42nd Street facade.

Above: Workers inspect the world-famous clock of the Main Concourse Information Booth.

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Up the Creek in a Leaky U-Boat

By Ed King

The *Auto Train* heads southbound on the Richmond, Fredricksburg & Potomac over the Aquia Creek, a tributary of the Potomac. *Auto Train* U-boats rode on Blomberg trucks, which gave them a better ride than GE's standard AAR type-B trucks.

General Electric entered the domestic road diesel market in 1960 with a 2,500 hp four-axle locomotive known as the U25B, powered by a turbocharged four-cycle 16-cylinder engine designated the FDL-16, built, but not too well, by Cooper-Bessemer. These units came to be known, naturally, as U-boats. They hit the market at a time when neither Alco nor General Motors could come within 500 hp of getting that much out of a single unit, and gave the locomotive industry a much needed wake-up call—much more effective than the one provided in 1953 from Fairbanks-Morse with its 2,400 hp six-axle Train Master.

The original high-nosed U-boats had a cab that must have been designed by a guy fired by Alco for not having messed up their engineer's compartments adequately. Back in the dark ages, I ran Alco RS-11s equipped with the 24-RL brake—you know, the one with the big pedestal and long automatic brake handle—and because of the layout of the control stand and the dynamic brake handle, it was about four feet from the Alco's throttle in closed position, itself about two feet long, to the automatic brake handle in release position. One engineer said to me, "This cab must have been designed by a non-union man." The advent of the more compact Schedule 26-L air brake helped the problem immensely, though, and made later RS-11s almost pleasant.

The high-nosed U-boats (Union Pacific and Frisco had 'em) had a box-like structure hanging down from the ceiling from which the throttle handle projected at the bottom; the throttle operated in the usual horizontal arc. The reverser and air brake equipment were arranged more or less normally. This arrangement was "corrected" when the cabs were arranged for a low-nose configuration, except that the control stand was now down low and the throttle was about three feet long. Not only that, some bright lad at GE thought that it would be nice if their throttles were arranged for 16 notches instead of the EMD-Alco standard eight. Engine speed increased only on the "full" notches, and an increase in generator excitation was provided when the throttle

ED KING

Opening Spread: Seaboard Coast Line GE U36B 1772, in full "Pulling For You" regalia, leads two EMD units around the S curve at Clairmont Springs, Alabama, the toughest pull in the 22-mile 1 percent climb from Talladega to Highlands, in the middle of some of the prettiest scenery on the Seaboard Coast Line. Hood doors that wouldn't stay latched are another characteristic of that era's GEs; U-boats with doors open were referred to as having their "auxiliary cooling systems" in operation. Photo by Don Phillips.

Below: Northbound train No. 308 did local work at Coosa Pines; its crew poses on the front platform of U36B 1762. Trainmaster Doug Sparks is at the far left next to conductor Charlie Dial; engineer Cliff Griggers, one of the very best, is second from right.

DON PHILLIPS

was advanced into the "half" notches. A wide-open U25B was in notch 8½. So not only did you have the huge throttle to manipulate (and one wonders why GE thought it was necessary to provide so much leverage to operate what amounted to just an electrical switch), you had to swing the thing through eight additional "half-notches" that produced no effect on trailing units of other manufacture. Evidently none of GE's designers figured that any engineer would ever find it necessary to back the locomotive up. Picking up and setting out cars was a bear: Looking back for a brakeman's signals—use of radio was not as universal then as it is now—while trying to manipulate that 16-notch yardstick throttle might have been all right for an octopus, but it wasn't fun for a human. If an engineer was given his choice between taking a set of power off the ready track headed by a U-boat or a comparable EMD, 99 times out of 100 he'd take the EMD, because not only were the GEs more unhandy to operate, their AAR type-B trucks didn't ride as well as EMD's Blombergs. The locomotives would do the job of applying their horsepower and getting over the road, however.

But regardless of the imperfections in the cabs and the prime movers as produced by Cooper-Bessemer (GE later took over the manufacture of the prime movers, and quality took an immediate upturn), many railroads welcomed the U-boats (those who buy and those who maintain locomotives seldom are forced to sit down and run them), which soon were joined by a six-axle sister for drag service, the U25C. At least part of the value to the railroads of the General Electric units was their being successful enough to provide competition to keep General Motors honest, because at that time Alco was fading from the locomotive scene, FM was gone, Baldwin was long gone, and the carriers were faced with the possibility of buying power from a monopolistic GM.

Subsequent prime mover modifications boosted the horsepower to 2,800 and then 3,000 as EMD and the dying Alco produced models of that horsepower. My experiences with the U25Bs,

U-boat 1762 leads three more U-boats out of the CTC siding at Standing Rock, Alabama, as a crew member checks out a trailing unit, a frequent occupation of firemen and head brakemen on SCL.

DON PHILLIPS

U28Bs, and U30Bs were on the mostly flat Decatur and Fort Wayne divisions of Norfolk & Western's former Wabash Railroad, where the units could get up and run. By that time the Wabash's pre-merger set of 15 U25Bs had all been back to GE for replacement of their original Cooper-Bessemer engines, so they were as dependable as anything out there. The U28Bs and U30Bs were acquired while I was there; N&W wound up with a fleet of 60 or so of them—ugly, slug-like things with high noses and almost no features at all.

Trusting in the benevolence of the Gods of High Adhesion, and thus undaunted by the thought of putting 825 and then 900 hp per axle into a general-purpose diesel with 1970s' wheel slip detection and correction technology, General Electric jumped into the horsepower race full tilt and went on to produce U33B and U36B models as well as six-axle versions—U33C and U36C. By this time, too, they had finally produced a decent control stand that was as "handy" as any on the market. It was none too soon for that development.

At about this time, a move put me in mountainous territory on the west end of the Atlanta Division of the Seaboard Coast Line. The SCL had invested heavily in the 3,300 and 3,600 hp four-axle units and had put them into system-wide service. The SCL's engines had Blomberg trucks from F7 and FP7 trade-ins, so they rode better than any other General Electrics I had ever been around.

Shortly after I went to the SCL, it started stenciling the slogan "Pulling For You" under the engine number on the side of the cab

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Above: SCL participated in some of the earlier run-through power arrangements, with the Frisco and Union Pacific through Birmingham, both to Richmond, Virginia, and Jacksonville, Florida. Frisco SD45 929 leads U30B 857 and two more red and white units on train No. 333 across Alabama Route 191, whose girder bridge has not been repainted lately. The engines are going downgrade, but most of the Jacksonville-bound train is still coming up Renfroe Hill.

Left: U25B 3515 was the first GE to be painted in Norfolk & Western livery. It was built as Wabash 512 and was wrecked at Hannibal, Missouri, on the very eve of the 1964 merger. It was sent back to GE for "remanufacturing" and came back in N&W colors. Taken in June 1965 at Portsmouth.

of its road diesels. Because SCL locomotive maintenance was, to put it as kindly as possible, not the best, this slogan was met with a certain amount of derision from the train- and enginemen out along the line.

Now, General Electric had some unusual ideas about the location of some of its electrical paraphernalia. The new high-horsepower U-boats did have nice, dependable electrical equipment; and among the neat little doodads was an automatic reset for the ground relay. (That's the device that automatically cuts the power to prevent damage to the equipment in case of a high-voltage ground or fault.) The automatic reset was designed to function three times before it had to be manually reset by a crew member. For obscure reasons that could be appreciated only by a designer or motive power maintenance man, it was decided not to make it too convenient for an engine crew on the road to use this manual reset. So instead of being located with the various and sundry other circuit breakers and resets in the cab's electrical cabinet, the automatic ground reset was placed in an electrical equipment rack under the floor of the engineer's side of the cab. If you needed the unit for power badly enough after it kicked the ground relay out three times, you had to stop the train, unlatch the door underneath the cab which was hinged at the bottom, and hope it didn't fall on you when it opened. (It was a stretch to reach from ground level—a short guy like me had to stand on the leaf spring of the Blomberg truck.) Then you had to reach in and operate the reset and then try to close and relatch the door.

On a southbound trip from Birmingham, Alabama, to Manchester, Georgia, with four high-horsepower U-boats and about 125 cars one day, I had used the dynamic brake coming down a couple of the longer grades; it seemed to be working well, and I had no trouble holding the train with it. But unbeknownst to any of us on the lead unit, two of the trailing units were kicking out the ground relay when put into dynamic braking; and as we progressed over the road, both of them kicked out the third time. They were now off-line—"For You," of course. We never heard any alarm bells (these are intended to alert crew members on lead units about problems occurring on trailing units) to indicate the trouble. This was nothing unusual for SCL, whose diesel maintenance practices evidently considered alarm bells a luxury. We were not in heavily graded territory at this point, so the loss of half our horsepower was not significant.

I used the air brake to slow down coming into LaGrange, Georgia, with its 25 mph speed limit—this was not a job for the dynamic brake, anyhow—and then widened on them to come up the short, stiff grade into South LaGrange. Instead of waltzing those 125 cars right out of there as 14,000-plus hp should have, though, we darn near stalled. If it had been raining we would have stalled, no doubt about it. As the speed dropped alarmingly, the brakeman went back to check the trailing units, and sure enough, only two of our four were still loading. We finally dragged them, screaming and slipping in clouds of sand (yep, screaming and slipping "For You"), up into South LaGrange, where I stopped and reset the ground relays on the two miscreants and forgot about using the dynamic brake any more on that trip.

On the Atlanta Division's 1 percent compensated grades, the high-horsepower U-boats were rated for 2,050 tons. This rating was shared on SCL by every turbocharged four-axle unit from EMD's 2,250 hp GP30s up to and including the three Alco Century 430s numbered 1275-1277 (this rating was also shared, interestingly enough, with the high-geared six-motor SDP35s that showed up on the Atlanta Division occasionally). But where the EMD and Alco four-axle units—even the GP40s—would lug that tonnage on our grades, the U33Bs and U36Bs were useless if the speed dropped below about 22 mph. Rain just made it worse. To put it in the vernacular: They'd slip out of a sandhouse—"For You," of course. After listening to all the hype about the GEs, it seemed strange that a locomotive like a U36B would be rated for the same tonnage as a GP30 on a 1 percent grade, and even stranger that the GP30 would actually do a better job of it.

A case in point: One night after baby-sitting a southbound high-value load, a mechanical department man and I were deadheading home from Manchester to Birmingham with the usual four units. This time it was a U36B in the lead, a GP40 with a

DON PHILLIPS

traction motor cut out (three traction motors "Pulling For You" and one along for the ride "For You"; evidently the engine had been dispatched out of the engine terminal at the big shop at Waycross that way—"fix it? FIX IT? We fueled, watered, and sanded it; what more could you want?"), a U25C, and a GP35—a real "dog's breakfast" of power. Naturally we had what the guys called "jam-up" tonnage, and it was raining. As we entered the nine-mile northbound ruling grade from Cragford up to Lineville, our speed dropped too quickly. The GP35 on the rear end had died, and, again, the alarm bells weren't working, so we hadn't known when it happened. We started the old girl up and put her to work, but by then we were down to about 7 mph. The engineer was sanding for all he was worth and jockeying his throttle in the fourth and fifth notches to try to hold the U36B he was riding, but

Left: U25C 2119 leads SD45 2041 and another EMD "Pulling For You" past Cragford, Alabama, with a southbound whose head cars contain trailers loaded with pipe. The train has just dropped down nine miles of 1 percent grade from Lineville. Three-unit consists of six-motor units would have been more satisfactory than the four-unit four-motor U36Bs in the Alabama hills—if all their traction motors were cut in, that is.

DON PHILLIPS

Highland, Alabama, at 1,119 feet above sea level, is the highest point on the old Atlantic Coast Line railroad, as this purple sign attests. Not impressive if you're a Santa Fe or a Rio Grande, but if you're a Florida citrus hotshot piggyback wheeler from along the East Coast, it's all the mountain you want. The Lineville local freight with EMD GP38 537 passes the monument at the top of the old ACL.

trailing engines weren't going to pull their rated tonnage in those low notches.

Well, we set up the U25C's controls and took the jumper cable down (always an interesting job at night in the rain) behind the GP40—no use trying to get much out of it, three-legged—and got the six-axle "boat" and the GP35 into Run 8. These two oldsters really started "Pulling For You," so within about a mile we were back up to about 15 mph, and the threat of stalling was past. As our speed increased, the engineer was able to hold the U36B in higher throttle notches. We stopped at the top of the hill at Lineville and put up the cable so the engineer could control his power normally, and then we completed our trip.

This was not the first time it was necessary to do this to keep from stalling with the big U-boats in the lead in the rain, and it wasn't going to be my last. The SCL seemed to have no concept of the relationship between power and topography. The four-axle U-boats should have been kept in the high-speed territory of the Richmond-Florida mains, where they could take advantage of their power and get up and run, and we should have gotten the benefit of the six-axle locomotives for our mountains.

GE came up with fixes for the SCL U-boats, though. Called MATES (Motors for Additional Tractive Effort), they were engineless slugs and came in two configurations: single- and double-ended. The single-ended MATES were intended to take power from one U36B for all four of their traction motors, and the combo thus became the power equivalent of two U18Bs. These were mainly used in drag service in the phosphate country of Florida. The double-ended MATES were to be spliced between two U36Bs; each truck took power from the U36B coupled to the nearest end. The U36B-MATE-U36B combo thus produced tractive effort equivalent to two U36Cs or two EMD SD45s.

The MATEs worked. They divided up all that horsepower into manageable per-axle levels. But we still needed four units for the Birmingham end of the railroad, and the double-ended MATE combo only added up to three. So SCL's answer was to tack another U36B onto the consist. If the MATE-less U-boat (or "bachelor") was leading and it was raining, the engineer would still have to reduce the throttle and jockey it to hold the rail; the bachelor was still going to slip.

SCL might have been better off with some of the more expensive U36Cs instead of so many "Bs," but it would have lost the financial benefit of all those nice Blomberg trucks from the F7 and FP7 trade-ins. As a result, the railroad seemed to have over-invested in the U33Bs and U36Bs, which, as we have noted, didn't turn out to be as effective in system-wide general service as might have been hoped. SCL seemed to have rated the locomotives properly for tonnage, grouping them with other four-axle high horsepower units, but the locomotives themselves couldn't cut the mustard.

GE had sold SCL the merchandise it wanted, and then sold it some more expensive jewelry to make the merchandise productive. Taking a locomotive with high-speed horsepower to burn (*Auto Train* deployed U36Bs and seemed to get good results out of them, but that was, of course, a high-speed service) and then buying a MATE to make it a good drag engine didn't seem to—well, it seemed like buying an AA-Fuel dragster and then putting a Volkswagen engine in it so Mother could use it to take the kids to school. The boys up at Erie must have been laughing all the way to the bank.

But GE boosters over the years have adopted a snickering air of superiority when folks mention other makes of locomotives: "Our prime movers are bettern' theirs; our electrical equipment is bettern' theirs; our traction motors are bettern' theirs. ..." All this might be true, but the GE *locomotive* was not bettern' theirs—not from a user's standpoint, anyhow. I hear locomotive engineers today cursing the C39-8s and later GE models about their slowness to load up. It seems that after you open the throttle somebody mails you your acceleration in a plain brown wrapper.

General Electric locomotives always seemed to have been designed by people who never bothered to spend much time out on the road on locomotives to see how the things were really supposed to work. No one experienced in handling locomotives would have designed a throttle arrangement like that on the original U-boats. And anyone familiar with the U36Bs would understand why EMD didn't offer 3,600 hp on a four-axle locomotive. GE might have *claimed* that its wheel-slip technology could handle 900 hp per axle back in those days, even if the technology of the competition couldn't; but it was wrong—its technology couldn't handle it, either; and GE didn't anticipate that a railroad might swallow the sales pitch hook, line, and sinker and try to use—or *mis*use—the locomotive in mountainous territory in wet weather.

Why couldn't GE take all those "bettern's" and put together a total package that was really "bettern'"? It wouldn't have taken a lot—just a little applied common sense and attention to the niceties. Were they afraid their engines would then be too much like EMD's?

Ed King, a frequent VINTAGE RAILS *contributor, since 1956 has worked at "Pulling For You" on five railroads and the United States Railway Association. His second career, as a railroad writer, started in 1983. He retired from the first career in early 1997 and still stubbornly clings to the second from his home in Florida. His articles, photo captions, and inflammatory letters to the editors have appeared in several publications.* ◇

Seaboard Coast Line's Lineville Subdivision between Birmingham and Manchester, Georgia, was an interesting district upon which to run trains, if your power worked well enough to get you over the mountains. The GE U36B engines were just barely better than useless up the hills, as we have seen elsewhere, but there were areas on the Lineville Sub where they were, well, fun. You'll have to excuse this sentiment. It would be frowned upon by serious professional railroaders out there doing a job. So make of it what you will. ...

If a guy got a good-running southbound out of Birmingham's Boyles Yard (actually the L&N facility, but it was all in the Family—Lines, that is), say a No. 319 with about 7,000 tons of time freight (125 cars or so) and four good U33 or U36Bs that were really Pulling For You, and it wasn't raining, he could make a good run to Manchester and have a couple of doses of enjoyment along the way.

DON PHILLIPS

Train No. 308 with U36B 1762 gets the high green at the north end of the siding at Lineville after meeting the southbound local freight.

For instance: After getting over Simmsville Hill south of Pelham, a southbound winds around through Westover and emerges into the flood plain of the Coosa River, past the fragrant paper mills around Coosa Pines. It's easy curves and small dips and humps for about seven or eight miles or so, and then the railroad makes a dive downhill into a location known as St. Ives, which features a flasher-equipped road crossing at the bottom of the dip and little else. After the crossing the track goes up at a 1 percent grade for about five miles to the top of the hill at Renfroe. All this territory was good for the prescribed limit of 55 mph.

Now, your good-running southbound could go by Coosa Pines at that legal 55 mph, with the Pulling-For-U-boats chugging along in about the fourth or fifth notch or so, and the guy might increase power a little for the small dips and humps. But approaching that last dive down into St. Ives, something would have to be done, or he'd go by that road crossing at something like 65 or better; definitely not a good thing, especially if the guy was a supervisor—he'd be awarded the Ig-Nobel prize in a hurry.

So he'd set a minimum reduction of the automatic brake diving into that last dip, and he'd increase to about a 10 or 12 pound reduction as soon as the air exhaust stopped blowing from the brake valve, still working his power and holding the engine brake off, of course—and what do you know? He's approaching the bottom at St. Ives crossing right on the legal limit, and he's got his 125 cars all nice and stretched out.

And here's where the fun came in. He has to make a two-handed job of it; one wouldn't do it. He'd start blowing the whistle and turn the bell on at the whistle post for St. Ives crossing, and with the other hand he'd kick the automatic brake off and slap the throttle all the way into Run 8—none of this 4-5-6-7-8 nonsense; he wants 14,400 hp or so to kick in before he crosses the crossing—the abrupt change in grade, from about -.5 to +1 percent, would tend to make the slack run in, and he wants to run away from it, so to speak. This action keeps the front end of the train stretched as the brakes release toward the rear and minimizes the effect of the change in grade until the whole train is going uphill.

So what happens is that he'd go across St. Ives crossing at the legal 55, and the conductor would too, except that by the time the caboose passes there the train is already over a mile into bad Renfroe Hill, and the 1 percent is biting into the momentum, and before long those U-boats will be on their knees—Slipping For You.

But he gave it his best shot. And had fun doing it.

Make of it what you will. ...

Ed King

How It Happened

that a

North Shore Line

Trolley-Battery

Electric Locomotive

Assisted a

Soo Line Northern

During World War II a lot of iron ore was moved by rail all the way from northern Minnesota to the steel mills at Gary and East Chicago, Birmingham, Cleveland, and Pittsburgh, particularly during the winter when the Great Lakes waterways closed down. The Soo Line (the Minneapolis, St. Paul & Sault Ste. Marie Railroad) handled long blocks of loaded ore jennies heading south and east.

A lot of this iron ore tonnage took the "short route" interchange between the Soo and the "J" (Elgin, Joliet & Eastern) from Mundelein to Rondout via the North Shore. This interchange could be accomplished in about an hour, and it saved a day's time; certain grades of ore were priority items to the national war effort.

The Soo possessed a handful of new, high-horsepower Northern type 4-8-4 steam locomotives, Lima-built Nos. 5000-5003 of 1938. They had been ordered for manifest freight service; Soo's good-looking Pacific 4-6-2s were usually more than adequate for the *Laker* and other Soo wood-and-steel car passenger trains.

Late in 1941, the North Shore Line and the Soo Line enlarged their interchange facilities at Mundelein. The North Shore built a new track connection, completing a wye arrangement at that

The crew using North Shore Line trolley-battery locomotive No. 455 (Alco-GE, in service January 8, 1928) is at Pettibone Yard, North Chicago, in the winter of 1961. The trolley hop holds tension on the wheel-equipped "whip" while the crew pulls back with its cut, making up a train for the interchanges at Rondout and Mundelein. Battery power cut in automatically whenever the trolley was not in contact with the 600-volt d.c. overhead wires.

GLENN MONHART, JOHN D. HORACHEK COLLECTION

location. The Soo Line installed a new passing siding and additional switching tracks.

Sometime during the harsh winter of 1942-1943, North Shore's night freight crew C-6 was at Mundelein with interchange cars for the Soo. The crew was to meet a southbound freight and exchange cars. To avoid paying per diem, C-6 had placed outgoing cars for the EJ&E and the St. Paul Road on the set-out track at Rondout (the time cars were placed determined which road paid per diem, which was charged at midnight); then they had gone on west (north by timetable) and done the same at Mundelein, just before midnight. The dispatcher had then advised that the Soo would not be in for a while, so C-6 went back to switch the Hough Company's heavy equipment works east of Libertyville, then returned to Rondout to sort out what the Milwaukee Road and the J had meanwhile shoved into the pickup track. Most of the Hough Company cars were interchanged at that time to the J or the St. Paul, although there were a few cars bound for the Soo.

Switching at Rondout was suspended when North Shore's dispatcher advised that the Soo was coming. C-6 was using a trolley-battery locomotive that night, either 455 or 456, so switching at

JOE COLLIAS, WILLIAM A. RAIA COLLECTION

Soo class 0-20 4-8-4 Northern 5003, built by Lima in 1938, lugs 68 cars at Mundelein, Illinois, on October 11, 1952.

Rondout was a bit slower than when two or three "pups" (50-ton steeplecab electric locomotives) were available for the job. Pups running in multiple unit were stronger than one battery engine. A battery might have to pull the pickup track in two or three cuts, but two or three pups could make that pull in one effort, depending on the number of cars to be towed up that 2 percent grade and on what the conductor decided to do. But a single battery locomotive, with its 65.8-ton weight, was a tough puller.

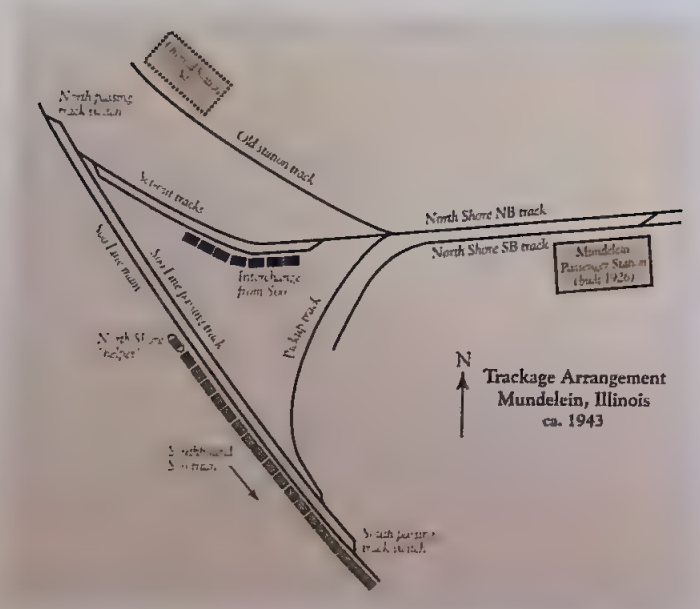
C-6 grabbed the Hough cars destined for the Soo, plus a handful of Soo cars just taken from the St. Paul and the J, and headed west again. The Soo's handsome 4-8-4 pranced past at the head of a long string of priority freight, but some 65 loaded iron ore cars were immediately ahead of the caboose. This night, however, those jennies were not routed via the North Shore.

The Soo train had its North Shore cut directly behind the engine, and those cars were soon shoved onto the pickup track, which was the south leg of the Y-shaped track formation. Both legs of that wye connected with Soo's long passing track, but the places where they joined were about a mile apart. Those two connections were protected by Soo Line locks on switches and derails.

C-6 took the interchanged cut, then pulled east (south by timetable) and spotted the cut on the "old station track," which was still in place. Then they shoved North Shore's interchange cars down the pickup track so the Soo crew with that southbound Northern could grab them easily.

In situations like this, when both roads were switching an interchange at the same time, interchange cuts were switched with air rather than "dynamited," because it saved precious time for both crews. But when it was necessary to dynamite a cut and leave it parked, North Shore men always closed the angle cock—saving a Soo or J or Milwaukee brakeman a long hike. Appreciating this gesture, the steam road men usually reciprocated. There were definite courtesies—unwritten rules—about how to interchange freight cars, and a man learned them when he broke in.

C-6 then used the three Y-shaped tracks to rework the Soo cut,



MAP BY JAMES P. ZIEGLER

because there were several cars bound for Hough, plus a few to be moved directly to the J or the St. Paul at Rondout. While they did this, Soo's southbound freight was recoupled and pumped up, and then it attempted to move south.

Steve DelBene, North Shore's motorman, recalled the story.

"That big 4-8-4 had her job up against her, there in that cold. It must have been at least 15 below zero there, about 2 o'clock in the morning, and they couldn't get going. The Northern would back up, take slack, and blast forward ... only to be stalled by the intense cold and the dead weight of those ore cars on the back end. I could hear them cussing over the distance, because this was a quiet night with no wind ... just that sinking damp coldness that penetrated everywhere.

"When it's that cold, as you probably know, everything wants to stand still. The journals get stiff, the brake cylinders don't want to release, and brake shoes freeze to the wheels. I think the Soo has a slight upgrade leaving there when going south, and it was just too much that night, even for that new engine.

"The Soo crew was over to see us. 'We've heard your locomotive can run without the wires, and we're stalled. We've got a lot of priority on the head end, but we've got iron ore on the back, and the cars are froze up, and we can't get moving.'"

Quick conference, conductor to conductor, and engineer to motorman. The Soo caboose was south of the north passing track switch, so C-6's battery engine could be moved in behind by going through their passing track. "This was highly irregular, but I had a kid in service. Graham [conductor on C-6] had a son in service, too, and so did the guys from the Soo ... they had sons in service. This was wartime, and all freight was priority.

"The dispatcher was George Kenry. You know him, don't you? [Yes, in 1961 he was the Chief Dispatcher, long past 80, and adept at using men, minds, and machines.] Kenry gave us the O.K. for the movement, but said to make sure we didn't lose the battery and get stuck out there on the Soo, because they didn't want to have to come out to rescue the rescuers! Kenry always had a sense of humor.

"We made a few moves to make up our train and clear the set-out leg of the wye, then we followed the Soo's conductor down to the passing track. Graham knew that switch, and they left it open for us, which was strictly against their rules. They left the Soo lock laying loose. We went up to their main—it was on a single track—and they opened the siding switch and let us on. They also left that switch open so we could get back, and we were supposed to line and lock it all up.

"We nosed up behind their caboose and made up the air to help pump up from the back end, then we cut it off. Then the Soo's conductor signaled up a highball, and their engineer backed to take slack. I felt it back in the battery, but those ore cars were frozen solid, so I pulled a bit of slack and slammed forward. I think I moved maybe half of those ore cars, then I backed off and did it again. Then we wired our knuckle so it wouldn't close and lock, and I heard him getting under way ... and at the point where I thought he just about had his slack worked out, I wound up to the red and gave her sand.

"You can hear a steam engine when it spins! They exhaust clear up to the sky. They thunder away, but they just don't get going. It can be slippery track or just the damned cold. I shut off, and it was sort of instinct, trying to tell what he was going to do there on that Northern; but when he took slack again, I suspected that we'd make it. About the point where I figured he'd run out of slack, I went to red, and maybe a bit more! Those jennies screamed when they broke loose, and we shoved until they were moving maybe 10 miles an hour, when I shut off. Being disconnected, we let go, and we were near the south end of the passing track, beyond where our pickup track joins onto it. This is the only time I was ever off North Shore tracks with one of our engines.

"They were on the back platform of their old wood caboose, an old conductor and a brakeman almost as old as Graham, waving back a highball, tweeting the caboose whistle. I hooted back and flashed the headlight. We all had sons in service, or knew someone who did, so it was a small matter to help out back then.

"We ran back to our own tracks. Graham carefully made certain that everything was properly lined and locked behind us. I think this is the only time one of our battery engines was ever off the North Shore. Funny, but I haven't thought about this in years."

Steve DelBene and I were, when this story was told on a warm summer evening, sitting comfortably on the roof of an unmodernized 100 series interurban car on the high platform track at Edison Court, Waukegan, at about 2:30 a.m. It was Friday morning, July 21, 1961, one of those days when I carried ears instead of a camera, and worked the trains rather than walk along the railroad.

I remember that night so well. Steve had taken me up to the roof to show me how to change a main trolley fuse. I already knew how but never turned down the chance to be shown something by somebody else. Every guy knew something else—his experiences were different—and when the guys started showing you stuff, they usually told you what had happened to them, and that was always interesting.

We sat and talked up there for a while. Wasn't much to do at that hour. Ray Hatley (night Mechanical Department foreman at Waukegan) and the car cleaners were about ⅔ done with their chores, the Midnight Limiteds had come and gone an hour before—and I was just staying up all night and hanging around with the guys at the pit shanty at Edison Court.

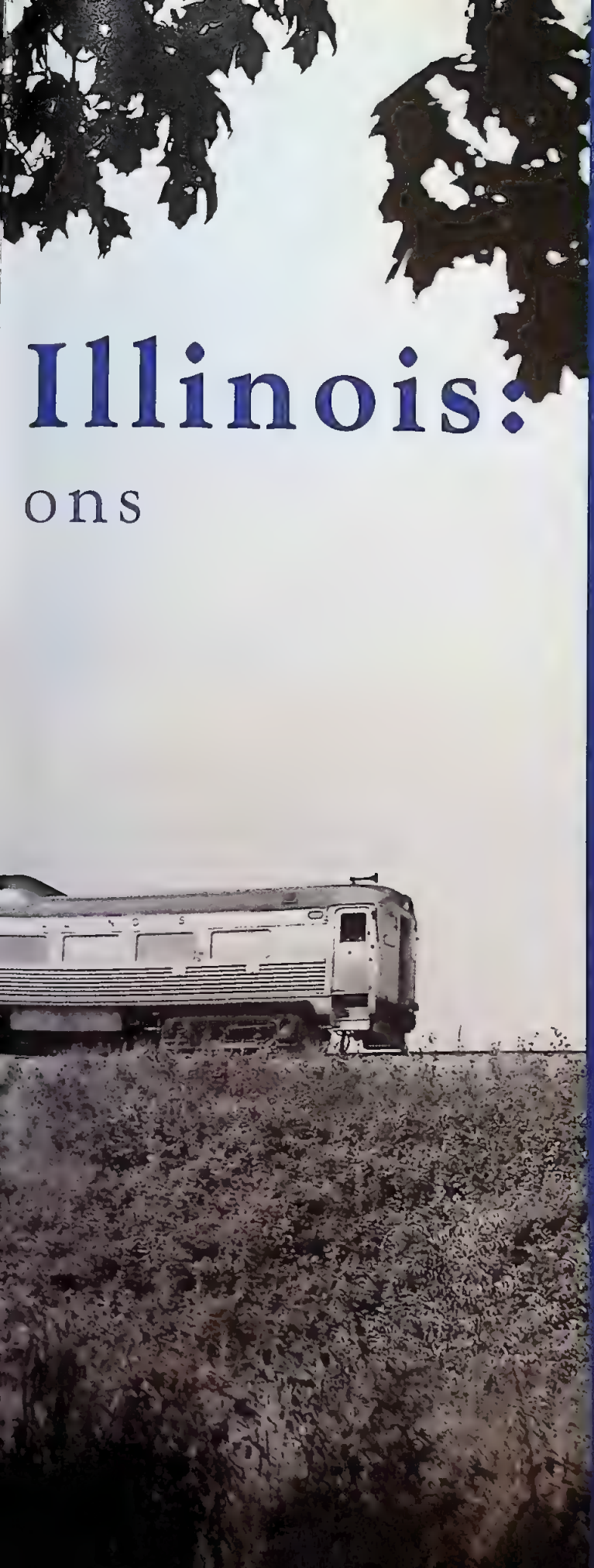
Later I'd go down in the south yard and help DelBene finish making up the morning trains, cut out a car to go to Highwood and put it over the pit, and get the rest of the "loose cars" onto the high platform track. One was for the 5:20 a.m. extra to Mundelein, another for the 6 a.m. extra to Mundelein (I was conductor on it that morning), plus two cars against the post for train 200, which left Waukegan at 6:15. They weren't all coupled together on that track, thus they were "loose cars," a DelBene expression.

Steve, and his brother Gene, were part of a family group of men who worked for the CNS&M; their father, Julius, had served with the Road Department and the Mechanical Department, retiring October 1, 1945. Remarkable people with long service and seniority, those DelBene brothers were some of the North Shore's best. There was another time when Steve and Gene told me that, added together, they had accumulated more than two million miles on the "Road of Service"! Perhaps you rode with them.

John D. Horacheck and his wife Christine have four teenagers and live in Arcadia, Indiana. John was a North Shore trainman and has helped preserve the railroad's cars, recorded oral histories from the railroad's people, and promoted an annual reunion of employees. Shore Line Interurban Historical Society publishes his column about the North Shore Line, titled "Men, Minds & Machines," in its quarterly magazine First and Fastest. ◇

Chicago Eastern

Some Brief Reflecti



Illinois:

ons

TEXT AND PHOTOS BY J. PARKER LAMB

In late August 1957, I moved to Champaign to begin graduate study at the University of Illinois. I had just finished a two-year assignment doing engineering work as an Air Force officer near Dayton, Ohio, where I had been lucky enough to see and record the last remnants of steam power on the New York Central, Pennsy, and Baltimore & Ohio, and almost simultaneously to document an extensive array of early diesel models that replaced these steamers.

During my first semester back in school, I spent most of my time becoming acclimated to the academic routine and only rarely ventured out to explore action around Illinois Central's Champaign station or the classification yard and engine servicing facilities north of downtown. By the time winter was in full force, however, I was ready to venture away from Champaign to explore central Illinois, and to photograph trains in the crisp winter light and clear blue skies which made both steam and diesel locomotives (especially black ones) look much better than usual on film.

Having grown up watching IC trains in Mississippi and having recorded NYC action in Ohio, I was not as intrigued with these two lines passing through Champaign as I was in getting good photos of the area's other railroads, of which the diminutive Chicago & Eastern Illinois was one of my main targets. I had to drive only 33 miles east to Danville to catch action on the C&EI. This city, on the eastern border of Illinois, was a hub of railroad activity during this period, not only with C&EI's primary locomotive shop (Oaklawn) and a major classification yard (Brewer) but also as a crossing of two NYC routes (Cleveland, Cincinnati, Chicago & St. Louis and Peoria & Eastern). In the southeastern suburb of Tilton was Wabash's yard, while the Milwaukee Road's line to Terre Haute, Indiana, passed a few miles to the east of the city.

Opening Spread: The *Meadowlark* speeds northward from Danville, Illinois, on its daily run from Southern Illinois to Chicago. On this day in August 1959, a trailer was added to the RDC to handle extra passengers.

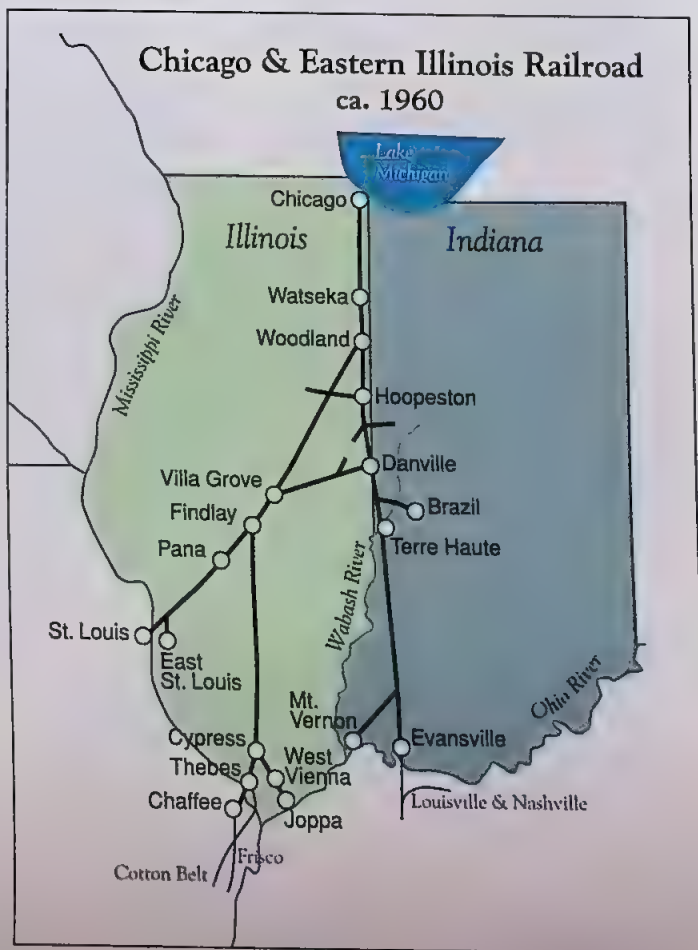
Left Page: Shadows are lengthening on a cold December day in 1959 as southbound train No. 83 accelerates out of Brewer Yard in Danville on a run to Evansville, Indiana. Rebuilt Geep No. 221 and an F3A-B set power the train. The Geep, originally a GP7, was rebuilt as a GP9 after a wreck.

Left: A northbound local, led by GP7 220, moves out of Danville on the doubletrack main line to Chicago in August 1959.

It is not surprising that Danville was of such importance to the C&EI, for it was here that two predecessor roads met to form a continuous route from Chicago to Terre Haute. The Evansville, Terre Haute & Chicago opened a line from Terre Haute to Danville in 1871, while the Chicago, Danville & Vincennes built southward from Dolton to Danville in 1872. The latter road first used the name "Chicago & Eastern Illinois Railroad" after a reorganization in 1877, and by 1880 it had leased the connecting line to Terre Haute. Although the C&EI also connected with the Evansville & Terre Haute Railway, which had been built in 1854, it did not gain control of this line until 1911. In the meantime a new C&EI Railroad had been incorporated in 1894, and soon it purchased the line to Terre Haute as well as other connecting lines to form a route from Danville all the way to Thebes, on the banks of the Mississippi River in far downstate Illinois.

In 1902, control of the C&EI passed to the St. Louis–San Francisco (Frisco), a part of the expanding railroad empire of B. F. Yoakum. To connect with its parent in St. Louis, the C&EI constructed a 20-mile line from Pana to Findlay and arranged for trackage rights over NYC's Big Four Route (CCC&StL) into the river port city. During this period C&EI also built the 62-mile bypass line from Woodland Junction (south of Watseka) to Villa Grove in order to give it a more direct route to southern Illinois and St. Louis. Unfortunately, Yoakum's empire collapsed in 1913 as both Frisco and C&EI entered receivership.

The C&EI *Railway* was organized in 1920 and spun off a number of less important lines in Indiana, which had been acquired from earlier consolidations. In 1927, C&EI purchased the Windy City switching line Chicago Heights Terminal Transfer (CHTT) but a year later was itself taken over by the Van Sweringen



MAP BY JAMES P. ZIEGLER

Early on a December morning in 1958, the northbound *Meadowlark* crosses the Vermilion River and approaches Danville on the Villa Grove branch. The lead unit, an FP7, would later become Louisville & Nashville 670. Soon the C&EI will switch to an RDC for this local train.

A year later, the quietness of a snowy December morning is broken only slightly by the muffled diesel engine powering an RDC car on the northbound *Meadowlark* over the Vermillion River.

A weed spray train is pushed northward by NW2 124 on a hot day in June 1958. The switcher, working near Rankin, Illinois, on the Woodland Cutoff, would later become L&N 2208.

brothers of Cleveland, whose extensive holdings included the Chesapeake & Ohio, Missouri Pacific, Nickel Plate, Erie, Pere Marquette, and Wheeling & Lake Erie. This era ended in 1940, when the road became independent as the C&EI *Railroad* once again.

My observations of C&EI operations were made in the Danville area over a two-year period between June 1958 and March 1960. During this time the road served as a major bridge line between Chicago and its southern connections at Evansville, Indiana (Louisville & Nashville), Thebes (Cotton Belt), and Chaffee, Missouri (Frisco). On one of my first trips to explore the C&EI, I located a country road south of the city which crossed over the original main line between Danville and Villa Grove. The southward view from the overpass featured a model-like tableau with a curved track crossing the Vermillion River on a through-truss bridge and then disappearing around another curve in the distance. I returned to this "ideal" setting on a number of occasions to record the passage of local trains.

Although the 42-mile Danville–Villa Grove line had been relegated to a lightly used branch with completion of the Woodland Cutoff, during the late 1950s this line still saw both freight and passenger traffic, the latter represented by a daily run of the *Meadowlark*, which covered 360 miles between the Windy City and the downstate community of West Vienna. The 7-hour 55-minute schedule of this train was clearly not designed for the benefit of daytime travelers, as it featured a 5 p.m. departure from Dearborn Station. Arriving at its destination five minutes before 1 a.m., the consist was turned quickly, and the northward train departed only two and a half hours later, arriving back in Chicago at 11:25 a.m. Between December 1958 and December 1959, I was able to photograph this train with three different consists, which reflected the steadily decreasing ridership. The longest version was an F3 with four lightweight cars; later came an RDC with a trailer; and finally a lone RDC plied the line.

An early proponent of diesel motive power, the C&EI acted in the same way as most roads of that era and sampled the wares of all three prewar builders. Starting in 1938, the road took delivery of three switchers (two 600 hp from EMC and one HH660 from Alco) for use in its Chicago yards. Buoyed by their success, the road obtained four more switchers in 1942 for the Evansville yard. Switcher deliveries continued through 1950, with the total reaching 31 units from all three builders. The fleet encompassed 21 EMD units, nine Alcos (including four RS-1s), and a Baldwin VO660. C&EI also rostered a large group of EMD cab units

delivered between May 1946 and December 1948. Models represented were E7A (three units), F3A (16 units), F3B (seven units), and FP7A (10 units). One of the E7s was wrecked and rebuilt as an E9 in 1958.

Presumably at the urging of salesmen from the nearby EMD plant in LaGrange, C&EI also took an early fling at the road switcher model, purchasing in 1948 a pair of BL2s along with the demonstrator unit, a BL1. Used in both freight and passenger service, they were never well liked by crews. A similar response came from virtually all roads which bought this model, and that hastened the development of the widely popular GP7. Beginning in 1950, the C&EI assembled a modest fleet of Geeps that eventually included 20 GP7s and six GP9s. Two of the Geep-7s were rebuilt in 1958 to GP9s after being wrecked. Two years after I left Champaign, the road took delivery of a trio of GP30s and within a year began receiving the first of what would be its last fleet of new power—31 GP35s.

During the 15 years following World War II, American railroads made a valiant effort to lure passengers away from autos and airplanes for long-distance travel. Those lines operating traffic corridors between midwestern cities and the Gulf Coast or Florida were especially active in providing improved service with diesel-powered, streamlined trains. The L&N's routes from Evansville to Nashville and thence to either Atlanta or New Orleans helped the diminutive C&EI become a major operator of such trains.

Although the famous *Dixie Flyer* had begun operating between Chicago and Florida in 1892, by 1946 the C&EI was cooperating with the L&N on five additional trains, including the *Dixie Express* and *Dixie Mail* to New Orleans, while the *Dixie Limited* and *Dixie Flagler* were year-round Florida trains, and the *Dixieland* was a wintertime Florida operation. With the exception of the *Dixie Flagler*, which had used streamlined equipment (bought by the Florida East Coast for the *Henry M. Flagler*) from its inauguration in December 1940, the foregoing lineup of heavyweight trains could not be maintained in the face of competing modes of transportation. So beginning in the late 1940s, a new series of streamlined trains began to appear. Gone were virtually all the *Dixie*-trains except the *Dixie Flyer* and the *Dixie Limited,* which became a Chicago-Nashville operation. Instead, the cooperating roads inaugurated the *Georgian* between Chicago and Atlanta in 1948, the *Humming Bird* to New Orleans in 1952, and the *New Dixieland* in 1954, which replaced the *Dixie Flagler* on the Florida runs.

By the time I had moved to Illinois, this extensive fleet had shrunk even further until only two named trains were operating, the *Dixie Flyer* and a combined *Georgian–Humming Bird*. I was fortunate enough to catch the latter train on a gray and frosty morning in December 1959 as it sped across a snow-covered landscape. It would be some three hours late arriving at Dearborn Station.

As it turned out, my occasional vignettes of C&EI operations in 1958-1960 were, in fact, a preview not only of the little giant's last chapter but also of a permanent change in the midwestern railroad map. Even before I left Champaign in January 1961, there had already been reports of merger discussions with the Missouri Pacific, which saw the Thebes line as a long coveted "straight shot" into Chicago. Later, both MP and L&N began buying C&EI stock with a view toward control. The ICC finally acted in 1963, and MP was allowed to buy the C&EI, with the

Top: An overnight snowfall has almost melted in the afternoon sun as a southbound local heads out of Danville on the Villa Grove branch in December 1959. The lead GP7, No. 227, though lettered for C&EI, was owned by the subsidiary Chicago Heights Terminal Transfer (CHTT).

Above: On another day, ground fog still hovers in the river valley as the local's "radio equipped" caboose swings around the curve and onto the bridge over the Vermillion River. Note that the dimensional load is placed where the rear-end crew can keep a sharp eye on it.

provision that it sell the Woodland-Evansville line to L&N and allow joint ownership of the Woodland-Chicago segment. Thus, in 1967 the two big roads pulled apart forever the C&EI's Y-shaped routes in the same way as two people pull apart a wishbone!

Of course these maneuverings were only a small part of the merger revolution then sweeping through the Midwest as Norfolk & Western absorbed both Wabash and Nickel Plate in 1964 and L&N purchased the Monon in 1971. However, as significant as these changes were, they were overshadowed by the immense Penn Central experiment (1968) which ended in a colossal failure only two years later. When the dust had settled, the roster of Chicago's resident rail lines was permanently changed, and the stage had been set for ever larger consolidations that continue to the present.

While I regret that I did not record more of the C&EI's operations, I am indeed thankful that I was able to get a brief glimpse of this small but important rail link between Chicago and the South and Southwest before its flag was lowered forever.

Left: The *Georgian-Humming Bird* speeds northward out of Danville on a snowy December 1959 morning behind an A-B-A set of EMD F units. Thanks to the wintery weather, the train is running about three hours late.

Top: A balky motorcar occupies the attention of two workers as the northbound *Meadowlark* leaves Danville for Chicago early on a December morning in 1958. Soon after this photo, C&EI switched to an RDC for this local train.

Above: With a steam-era coaling tower as a backdrop, EMD diesels wait for their next assignments at C&EI's Oaklawn Shops in Danville on a cool day in November 1959. The units at left are in solid blue, while those at right wear the earlier blue with orange striping.

After leaving the University of Illinois in 1961, Parker Lamb has spent the intervening period as an engineering teacher and administrator, first at North Carolina State University at Raleigh and, since 1963, at the University of Texas at Austin. A dedicated trainwatcher since 1947, a photographer since 1948, and a writer since 1956, he has contributed articles and photos to many magazines and books. He has also authored two books: KATY DIESELS TO THE GULF *(Andover Junction 1991) and* CLASSIC DIESELS OF THE SOUTH *(TLC 1997).* ◇

Setting the "Standard" for American Toy Trains

BY ALLAN W. MILLER WITH PHOTOS BY PETER H. RIDDLE

Joshua Lionel Cowen, the ever-inspired, often-inspiring, and rarely modest founder of The Lionel Corporation, never was one to settle for second best when it came to advancing his ideas, inventions, and product line.

In 1906, a scant six years after he had first ventured into the manufacture of "miniature electric cars" for use as merchant display window attractions, Cowen's growing assortment of electric toy trains—by that time being actively marketed to the general public, as well—were proclaimed as "Standard of the World."

And what was the source of this official proclamation? None other than Joshua Lionel Cowen himself! As for the basis for this accolade: Well, Joshua Cowen just said that it was so; therefore it was!

Indeed, when it came to the conduct of his business affairs, Joshua Cowen took a back seat to no one in shamelessly tooting his own horn (or whistle, as the case may be) in promoting his product line. Moreover, throughout his long career at the helm of Lionel, Cowen often resorted to similarly ingenious (some would even call them devious or unfair) tactics to thwart his competition, and this example marks

just one of many such instances.

In any event, the ploy worked well enough, and Lionel's Standard of the World line of toy electric trains evolved not so much on the basis of widespread consumer or industry acceptance, but rather from Joshua Lionel Cowen's self-serving intent to create a "standard" size of electric train or, more precisely, a standardized track system for electric trains, which he hoped would stifle competition from other toy train makers, both at home and abroad.

Cowen rather quickly settled on a track system that measured a distinctive 2⅛ inches between the running rails, assuring that similarly sized locomotives and cars offered by competitors would not be compatible unless they were reworked to conform to Lionel's self-proclaimed standard. The track system itself, and the trains that operated upon this track, were thereafter designated as "Standard Gauge," a term that has endured to the present day; and from 1907 until shortly before World War II, Lionel's Standard Gauge trains *were* the accepted Standard of the World in their class.

The American public bought into Lionel's "Standard of the World" slogan, and, more importantly, they bought Lionel Standard Gauge trains in ever-increasing numbers. Even Lionel's foremost domestic competitors of the time—most notably American Flyer and Ives—deferred to Lionel's standard in fact if not in name and began manufacturing what they referred to as "Wide Gauge" trains, designed to operate on Lionel's unique three-rail Standard Gauge track system. But despite Cowen's somewhat devious intent, it's also important to bear in mind that Lionel trains became the de facto standard, not just because Joshua Cowen said that they were, but because his somewhat pompous claims were largely validated by a line of toy trains that were superbly crafted, durable, attractive, and highly regarded by consumers.

Originally produced in a time when many homes were spacious enough to accommodate large model trains operating on the living room floor or elsewhere, Standard Gauge electric trains were truly designed to be admired as well as played with. Although they almost never faithfully duplicated the precise appearance or full detail of actual locomotives and cars seen on the nation's railways, they more than made up for this in other ways. They were constructed of heavy, tinplated metal, adorned with gleaming enamel paint and outfitted with bright nickel or brass trim. Furthermore, they were powered by rugged and reliable motors that were easy to service and repair. Everything about these toys exemplified quality on a grand scale. In the world of toy electric trains, just about nothing else can compare to viewing an eight-foot-long Standard Gauge train set streaking toward its imaginary destination amidst equally massive and colorful tinplate buildings, structures, and signals. It's an awe-inspiring sight to behold, and one that, bridging generation gaps, continues to appeal to youngsters and oldsters alike.

Supported by Lionel's visually stimulating and always persuasive advertising efforts, Standard Gauge effectively dominated the electric toy train landscape in America through World War I and into the years beyond the Great Depression. However, in the period leading up to U.S. involvement in the Second World War, it increasingly lost ground to the smaller and more affordable O gauge electric trains, which Lionel had actually been making as early as 1915. By war's end, Standard Gauge had virtually disappeared, not only from Lionel's renowned consumer catalogs, but also from the inventory stocked by most hobby shops and department stores. Standard Gauge was all but gone—destined to be relegated to the ranks of museum artifacts, save for the products offered by a few small but determined manufacturers that struggled persistently to keep the tradition alive.

Gone, perhaps, but surely not forgotten, because the closing years of the 20th century have witnessed a rekindling of interest in Standard Gauge electric trains. In large part, this relates to sentimental attachments to, and nostalgia for, the treasured artifacts of our nation's heritage, especially among members of the so-called Baby Boomer generation and their immediate predecessors. And Standard Gauge trains were indeed treasured—lovingly preserved in many instances—and passed along from generation to generation, not unlike Great Grandmother's fine silver or the

Facing Page: Standard Gauge in all its glory, as seen on Richard and Linda Kughn's Carail Museum Standard Gauge layout. Richard Kughn is the former owner of Lionel Trains, Inc.—one of several corporate entities to have held custody to the trademark in its near century-old tenure. Kughn also inspired Lionel's reintroduction of Standard Gauge trains in the late 1980s.

Below: Although Lionel set the "standard" in Standard Gauge electric trains, erstwhile competitors such as Ives and American Flyer also produced models very similar to Lionel's. Ives' rendition of a St. Paul electric locomotive occupies the turntable in this photograph, while American Flyer's version of the same locomotive awaits its turn at right.

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Contemporary reproductions of Standard Gauge trains, such as those seen here on Kughn's Carail Museum layout, are often adorned in attractive color schemes not offered on models produced between the World Wars.

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family photo album. Whatever the reasons that may have sparked this resurgence of interest, the real flames were ignited in 1988 when Lionel Trains, Inc., then-current owners of the trademark, reintroduced models of several of the most desirable Standard Gauge trains and accessories first released in the 1920s and 1930s. Appropriately labeled as "Lionel Classics," these striking and somewhat costly reproductions quickly nudged their way into train collectors' hearts.

Today, these colorful, rugged, and boisterous toys are no longer being produced by Lionel, but they are still being offered by a firm that, by most accounts, ranks as Lionel's most formidable competitor in the contemporary toy train marketplace: MTH Electric Trains, of Columbia, Maryland. Mike Wolf, the energetic young founder of MTH, has openly professed a personal fondness for Standard Gauge, even though he was not even born until long after original Standard Gauge items had become highly sought after commodities for museum display cases.

Wolf's attachment to Standard Gauge is both profound and engaging. In the foreword to a recently published book detailing the development of Standard Gauge model railroading (AMERICA'S STANDARD GAUGE ELECTRIC TRAINS, written by Dr. Peter H. Riddle and published under the Antique Trader Books imprint), Wolf noted that "the combination of colors, shapes, and sounds of tinplate toy trains creates something of an artistic impression for their owners. While some may prefer more traditional art forms—paintings that can be hung on walls, or statues that are place on pedestals, for example—my preferred art form can actually be played with as well as admired. Tinplate toy trains—and especially Standard Gauge toy trains—truly are works of art as well as treasured artifacts."

The wisdom of Wolf's words is amply evidenced in the photographs accompanying this article, most of which were selected from the previously described book. If the old adage that "a picture is worth a thousand words" really has merit, perhaps these colorful images help convey the irresistible, almost magnetic, attraction of these charming classic toys. So sit back, relax, and savor a bit of nostalgia born in a bygone era and perpetuated to the present day by a dedicated group of toy train collectors and operators who devote their leisure hours to bringing history to life.

Thanks to Peter H. Riddle, toy train historian and author of AMERICA'S STANDARD GAUGE ELECTRIC TRAINS, for the photographs appearing with this article. Thanks, too, to Richard Kughn, former owner of Lionel Trains, Inc., for making his splendid Carail Museum Standard Gauge layout available for Peter's photography. ◇

Photo Album

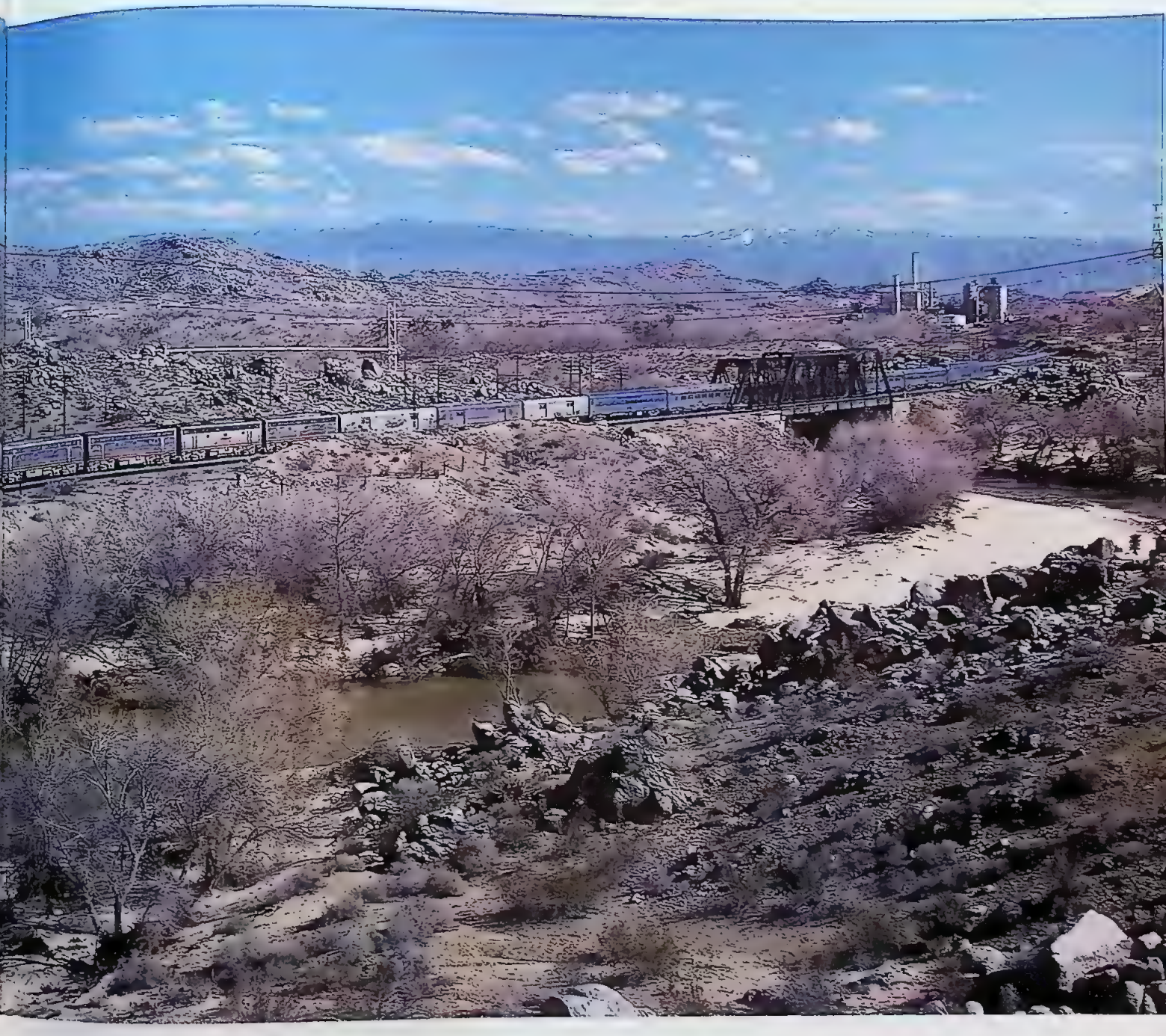
DALE JONES

Not for nothing is Montana referred to as "Big Sky Country." Here that sky nicely silhouettes Butte, Anaconda & Pacific EMD GP7 102 as it works the interchange at Butte with the Burlington Northern on July 24, 1970, with former Great Northern GP20s below.

THREE PHOTOS: J. W. SWANBERG

Top: Santa Fe GP7 2695 leads 10 sisters around the curve at Summit, California, on March 6, 1966, on the way down the hill for more pusher assignments.

Above: A Southern Pacific AABBA consist of mixed F and E units works train No. 52, the *San Joaquin Daylight*, near Vincent, California, on March 6, 1966. The classic Daylight paint scheme is long gone, and Espee is doing the best it can with black and a little red and gray.



The desert is fighting civilization at Oro Grande, California, as an ABBBB consist of Santa Fe EMD F7s hustles The *Chief* toward Victorville, San Bernardino, and Los Angeles on March 6, 1966. The railroad and the utilities have come to a peaceful coexistence with Mother Nature, but that's a pretty big bridge over a pretty small river, indicating that she does lose her temper occasionally and send the floodwaters down.

Photo Album

FOUR PHOTOS: MERWIN LEET

Top: Rock Island class R-67b Northern 5041 enters the freight lead at the west end of the Blue Island interlocking in November 1951 with an eastbound from the big classification yard at Silvis. RI acquired 65 of the handsome 69"-drivered R-67bs in 1929 and 1930; with 20 higher-drivered sisters acquired during WW II, they made up the country's largest fleet of 4-8-4s, handling the bulk of the railroad's fast freight business until diesels came.

Right: Rock Island 407 was one of 10 EMD FP7s on the roster. Here it passes Blue Island Yard with an inbound commuter run to Chicago's La Salle Street Station on the main line in August 1951. S-57 class 0-8-0 308 working the yard has three more years to live.

Photo Album

Left: The Rock Island owned two Fairbanks-Morse H-15-44 diesels, numbered 400 and 401. Their fast starting characteristics made them good commuter engines, especially on RI's Suburban Branch with stations every four blocks. Here the 401 leaves 121st Street in Blue Island with a southbound in November 1951, her dual stacks putting out the white smoke characteristic of FMs in high throttle notches. Both RI FMs were repowered by EMD in May 1958.

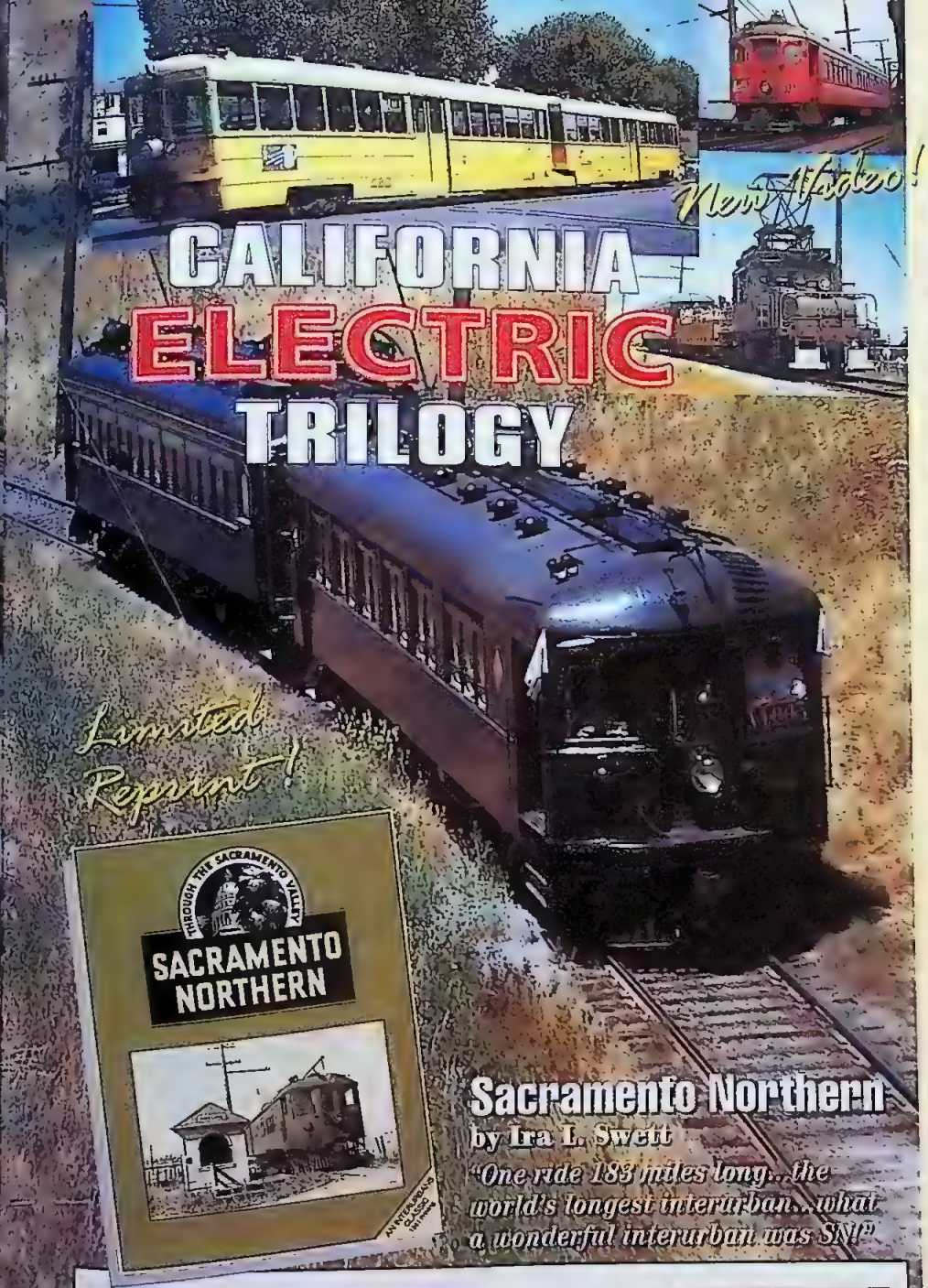
Above: Rock Island class P-31 Pacific 887 leaves Blue Island, Illinois, with a Chicago-bound Suburban Line commuter local in August 1951. In 1956, the 887 was renumbered 886 and given to the city of Peoria, Illinois, for display, one of three Pacifics donated by the CRI&P.

TWO PHOTOS: ROBERT L. DECKER, MARK SCHLOEMER COLLECTION

Top: Incorporated as the Davenport & Rock Island Railway & Bridge Company in 1884, and later renamed to the Davenport, Rock Island & North Western in 1938, the DRI Line was a 48-mile switching road owned jointly by the Chicago, Burlington & Quincy and the Chicago, Milwaukee, St. Paul & Pacific. The DRI Line's independence continued until descendants of its original owners (Burlington Northern and Canadian Pacific) absorbed the company in 1995.

In this yard view at Davenport, Iowa, the presence of an SW1 switcher suggests that dieselization is inevitable.

Above: In the railroad's namesake community of Davenport, an engineer donning white cap watches intently from the cab of his 0-6-0 (former CB&Q G-3 class No. 1540 constructed by Baldwin in 1912; sold to DRI in 1929) while this photo is made. At the time of dieselization in 1953, the railroad rostered 10 stalwarts from the steam era.



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Growing Up Around Steam Locomotives

By Robert A. Janz and Darwin Cooper

People of all ages have always been fascinated by steam power: witness the excitement and enthusiasm of crowds that gather to see restored steam locomotives pass by. My friend Darwin Cooper and I became fascinated by steam locomotives in general and particularly those of the Chicago & North Western at an early age. When railroad men learned how deeply interested we were, unique opportunities became available to us. As a result we were able to begin to satisfy much of our curiosity about steam locomotives when we were each about 12 years old. Although we grew up miles apart, our interests were the same, and we shared similar experiences.

My awareness of railroads and steam locomotives began soon after I could walk to a ground-level branch of the Milwaukee Road. It was there near our home on the north side of Chicago where I first saw a steam locomotive. The line was known as the "Strawberry" because of the wild fruit that once grew along the right-of-way. One of my grandmother's friends would take me with him on walks, and he'd let me watch while class I-5 0-6-0s worked on the line. One of my recollections was of three meat packing plants located on the line at Lincoln Avenue and George Street.

Early in the morning an engine spotted three stubby, wooden Armour, Swift, and Wilson meat reefers on sidings at each plant. Standing on the main track would be three additional cars for each plant. The engine would wait until the first sets were unloaded and then spot the remaining cars. The engine then departed with the first group of empties, leaving the second set to be pulled by the local switch crew. Those refrigerators laid the foundation for a life-long interest in private owner cars, but it was the steam engines working the line that captured my attention.

The line was busy, thanks to a brewery, factories, and several coal yards. An engine making a transfer run to the then Chicago Rapid Transit interchange passed by northbound almost every day with cars of coal, lumber, and gasoline. A few hours later the engine returned with empties. For many years afterwards I would return to those same tracks to watch the activity.

In 1939, while I was in the first grade, my family moved to a location just a block from the busy C&NW line to Milwaukee. Here my interest developed rapidly. Afternoons were spent watching the suburban rush hours. The suburban engines were class E, E-1, and E-S Pacifics, which hauled long, heavy consists. An occasional class R-1 Ten-Wheeler and a lone class D Atlantic running with a light train of three cars at the onset of the rush hour also appeared. The long-haul commuters ran express on a center track, while locals ran on an outside track. Four of the trains made stops at the nearby Belmont Avenue station, and they provided the real excitement of the day.

The style of each engineer and his handling of the locomotive became a special interest as my appreciation of their skills grew. From my vantage point on the east side of the right-of-way, I was able to watch the techniques used by various enginemen as they started their trains. Many seemed nonchalant, at ease, and confident, while others fidgeted with something, looked at their watches constantly, and appeared anxious to get under way. During the wait, however, all the men moved a lever forward, resulting in a loud hiss. I later learned this was a reverse lever powered

The Des Plaines, Illinois, coach yard was used to store and service suburban locomotives and equipment laying over between evening and morning rush hours and on weekends. Northbound evening trains from Chicago made the Des Plaines depot their last stop and then were routed into the yard by the Deval interlocking tower located about a half mile further west. During layover, the engines were fueled, watered, turned, and placed on the opposite end of the equipment, ready for morning departure. The locomotives shown are all 4-6-2 Pacific types. Photo by A. W. Johnson on September 30, 1930.

by air pressure. This was done rather casually, but as soon as the signal to proceed was given, the engineers came to life, reaching up and pulling back on a lever, which, after a brief hesitation, was pushed back halfway. The engines responded in various ways. Some meekly moved forward with a soft chuff, and others increased in velocity until they cracked out of the stack like shotgun blasts. Still others spun their drivers and blasted smoke skyward until the engineer shoved the lever back in and tried again.

Another vantage point was a signal bridge just south of the platform, which seemed to be the spot where engineers began to shut off steam while pulling into the station. The brakes were already applied, but the engineer continued to work steam lightly right up to the actual stop. This, I later learned, was to control the slack action in the consist, which was rather loose and spongy, making it difficult to manage. Pungent blue smoke reeking of hot, greasy metal trailed from the trucks while brake shoes chattered against wheels.

I wandered far and wide to satisfy the desire to see what lay around the next curve, venturing further as I grew bolder. Eventually I found the Chicago Avenue roundhouse and made numerous excursions through the awesome building, visiting the engines, most of which were suburban power on layover between rush hours. There were Pacifics, Atlantics, Ten-Wheelers, and class M-2 and M-3 six-wheel switchers. The sounds made by the engines as they sat simmering were pleasant, reminding me of a hot tea kettle. The fires had been dumped before the engines had been brought into the building, and when they were moved by the hostlers, the exhausts were just soggy woofs.

None of the workers seemed to be concerned about a stranger; in fact, some were kind enough to talk to me about the work they were doing when they learned I was interested in locomotives. I got to watch a pair of machinists set up a valve gear while they explained what they were doing. Outside were more suburban engines on the ready tracks and one class J-S 2-8-2, used in transfer service during the night.

At one point I found the North Western depot, where I was invited up to the cab of the very Atlantic that heralded the afternoon rush. What a thrill that was, actually being up in that lofty perch. The heat of the fire, the throbbing of the air compressors, and the smell of hot oil and steam made me determined to gain access to more locomotive cabs. The engineer sat me in his seat and explained the countless details and pointed to the reverse lever, a manual version known as a "Johnson bar," that stood about three feet off the deck, and he asked if I knew what it was. I had been reading about locomotives and was able to respond correctly, to which he replied "That's right," but added in a joking manner, "It is also the dividing line between my side of the engine and the fireman's side." That old Atlantic, once the pride of the line when it was new, was over 40 years old then but still turning in a good day's work.

Close to our home I had found a freight yard in which I spent many afternoons in 1946 watching a class M-3 0-6-0 switching various industries. Eventually I was invited up on the engine and allowed to stay on board during switching operations. I soon became a regular rider. Somewhere I read that the first ride on a steam locomotive was like being aboard an elephant, with its lumbering, swaying gait—and that's exactly what it felt like.

As time went by I was taught how to fire using the five scoop method: one up each side toward the front, one in each back corner, and then one down the middle, but hitting the bottom of the fire door to scatter the coal. I was taught how to build up the fire in a horseshoe shape and to operate the injector and make myself otherwise useful. This led to rides on a class J-S 2-8-2 Mikado, where I spent many enjoyable days in 1948 riding around the city as the crew performed its duties in transfer service.

During a summer break in 1949, I spent a few weeks in Des Plaines, Illinois. While there I wandered up and down C&NW's Proviso to Milwaukee freight line and found a coach yard, where I made friends with the hostler. Six sets of suburban equipment with class E engines laid over nightly and on weekends. The engines required water on Sundays, and I would travel out there from home in Chicago just to be around for that event. I was put to work building up the fires that had been banked. When steam came up to about 85 pounds, the supreme moment came when the hostler said, "Take her down for water."

I had watched the operation many times on other engines and knew how the throttle, reverse lever, independent, and automatic air brake valves operated. As I had seen so often, I pulled the throttle halfway out and then shoved it back partway after a brief hesitation. Steam blew out of the cylinder cocks and built up in the cylinders, and slowly the engine began to move. Because of the low boiler pressure, the exhausts were just soggy woofs; but what a thrill it was!

Once in motion the engine and tender sloshed from side to side, leaned first to one side then the other, rose and fell on the rail joints, and produced countless

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other motions that seemed impossible while remaining on the rail. I was a little frightened now that I was at the throttle, but I soon got over that and enjoyed every minute. Like engineers I'd watched, I sat on the armrest facing to the rear while backing through the yard.

Every Sunday that entire summer was spent out at Des Plaines with those engines, building up steam, operating the injectors, and running them back and forth from their trains to the water tank. My mother was often horrified by the soot-covered son who came to dinner on those days.

At the time I thought I was the only kid lucky enough to have such experiences with steam locomotives. Then some years ago I met Darwin Cooper, who shared the same fascination with trains and steam locomotives. During the late 1930s and early 1940s he developed a friendship that allowed him to gain some wonderful opportunities. Eventually I learned that his experiences paralleled mine. He has authored the following account of how he grew up around steam locomotives.

Railroading Adventures of My Youth

My childhood years were spent in Belvidere, Illinois, 70-some miles northwest of Chicago. Belvidere had been a very important junction and terminal on the C&NW, with extensive facilities on both sides of the Kishwaukee River. The yards and facilities along the West Chicago–Freeport line on the south side of the river stretched for a little over a half mile from the depot to the junction with the Caledonia–Spring Valley line. Then on the north side of the river, alongside the line to Caledonia, lay North Yard, with 10 miles of tracks in its one-mile length. The facility included a 660-foot-long freight transfer house, a car repair area, and a 16-stall roundhouse.

During the summers of 1939 and 1940, I spent countless hours nearly every day watching the railroad activity in Belvidere. Since the closing of North Yard in 1931, the considerably reduced activity consisted of a morning and evening passenger train, a way-freight which tied up in Belvidere three nights a week, and fairly busy switching operations that serviced local industry and made up groups of cars for the way-freight and the two time freights that passed through Belvidere. I with my bicycle could often be seen at any point in this large area watching every train movement with intense interest.

Early in summer 1940, I began an unbelievable railroad adventure, which a skeptic would say couldn't happen to a 12-year-old boy. A little more background information is needed here to better understand the events. Two locomotives were stationed at Belvidere and serviced each day at the North Yard engine terminal area at the north end of the yard. One was a diminutive class M-1 0-6-0 type switch engine, and the other was a class R-1 4-6-0 Ten-Wheeler used on the way-freight which arrived from Proviso every Monday, Wednesday, and Friday and returned to Proviso via the Northern Illinois Line through Herbert and Sycamore to DeKalb every Tuesday, Thursday, and Saturday.

It didn't take me long to figure out that every night at about 5:50, after the evening passenger train had left Belvidere for Chicago, the crew on the switch engine parked the engine at the south end of North Yard by East Madison Street. The crew members then climbed down off the engine with their satchels and lunch buckets and departed for their homes. At the same time, or shortly thereafter, a short man about 50 or 60 years of age came walking up Madison Street and hoisted himself up into the cab and ran the engine up to the roundhouse area at the north end of North Yard. I also discovered that every Monday, Wednesday, and Friday afternoon the same procedure occurred with the engine used on the way-freight. The other half of the picture includes the mornings when this man ran the switch engine and way-freight engine from the roundhouse area to Madison Street, where the crews then boarded their engines and commenced their assigned duties. This always occurred about 10:30 a.m. so the switch engine would have time to run over to the Belvidere Depot to be ready to uncouple an empty milk car or two from the rear of the westbound passenger train, which pulled into town about 11 a.m. After the passenger train blasted out of town, the way-freight crew took the milk cars and a sizable cut of empties and loads down the line to DeKalb on its way to Proviso. The way-freight dropped off the milk cars at Bowman Dairy at Herbert.

This man who appeared from nowhere to run the engines out to the roundhouse was Albert Nielson, hostler and engine watchman. When North Yard was running "full blast" in the 1920s, Nielson had been one of the roundhouse foremen, handling over 20 engines a day. One morning Al saw me hanging around gawking at the engine at Madison Street, and he invited me up into the cab. Talk about excitement! Here I was, a mere boy who was allowed into the inner sanctum, the holiest of holies. It was too good to be true. He asked me if I wanted to come back that night when he picked up the engine and go

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out to the roundhouse with him and see what he did with the engines. I, of course, said I would and promised to tell my parents what I was up to. My parents allowed it, since trying to stop me would have been like trying to stop a 10-foot wall of rushing water.

At 5:45 that afternoon I was eagerly waiting for the switch engine and crew to roll up so the exciting adventure could begin. Al Nielson came walking up shortly after the arrival of the switcher and ushered me up into the cab. With me sitting in the fireman's seat and Al at the throttle, we chugged slowly out to the roundhouse to put the engine to bed for the night. I noticed how the engine swayed back and forth on the uneven roadbed and low joints. We moved alongside rows and rows of bad order gondola cars.

Looking across the backhead over at Al at the throttle and out his window, I saw the remains of the huge sheep yards that had burned down a year or two before. The towering concrete coal chute loomed ahead, and Al spotted the engine's tender right under one of the chutes. He then told me to remain seated in the fireman's seat, after which he went down the cab steps, climbed up the rear of the tender, and pulled a long rope dangling from the chute until it was lowered into the tender and coal cascaded into the bunker. The coal dust floating through the cab convinced me to get an engineer's hat for the next time out.

After completing this operation, Al eased the engine ahead to a section of track with metal sheets between the rails. Off to the side was a big pile of ashes. "Well, Dar," Al said, "what do you suppose we are going to do now?" I mumbled something like, "guess we are going to do something with the fire in the firebox." He nodded with a "yup" and pulled down from the top of the tender a big iron shaker bar that was formed at the end to fit on the metal bars sticking up through the floor of the cab just in front of the firebox. I was familiar with shaking the grates in the furnace in my home, so this seemed logical and understandable. We shook the fire out of the firebox down onto the metal pans between the rails. Even though I was only 12 years old, I had no trouble doing my share, since I was taller and stronger than the average boy my age.

Upon finishing that task, Al moved the engine up about 50-75 feet, where I noted a big pile of scrap boards. "Now the hard work begins," said Al as he handed me a shovel to help remove all the ashes we had just dumped out of the locomotive. As I recall we didn't use a wheel barrow, but threw the ashes onto a pile about 10 feet away from the track. The city and county highway departments picked up these ashes for use in street repairs, and for spreading on the streets and roads during icy and snowy weather.

We had one more task to perform before we could head for home. Al led me back to the engine and up the steps into the cab. He then proceeded to demonstrate how to throw coal into the firebox and cover all areas of the grates evenly. We did this and covered the firebox surface with about six inches of coal. After finishing this we went over to the wood pile and threw a dozen or so long scrap boards up into the cab on the floor. We then threw the boards into the firebox and threw a thin layer of coal on top of the lumber. Al then checked the water glass to determine the level in the boiler and decided to turn on the injector while there was still enough steam pressure to do so. He then explained that we'd be all ready to start the fire in the morning.

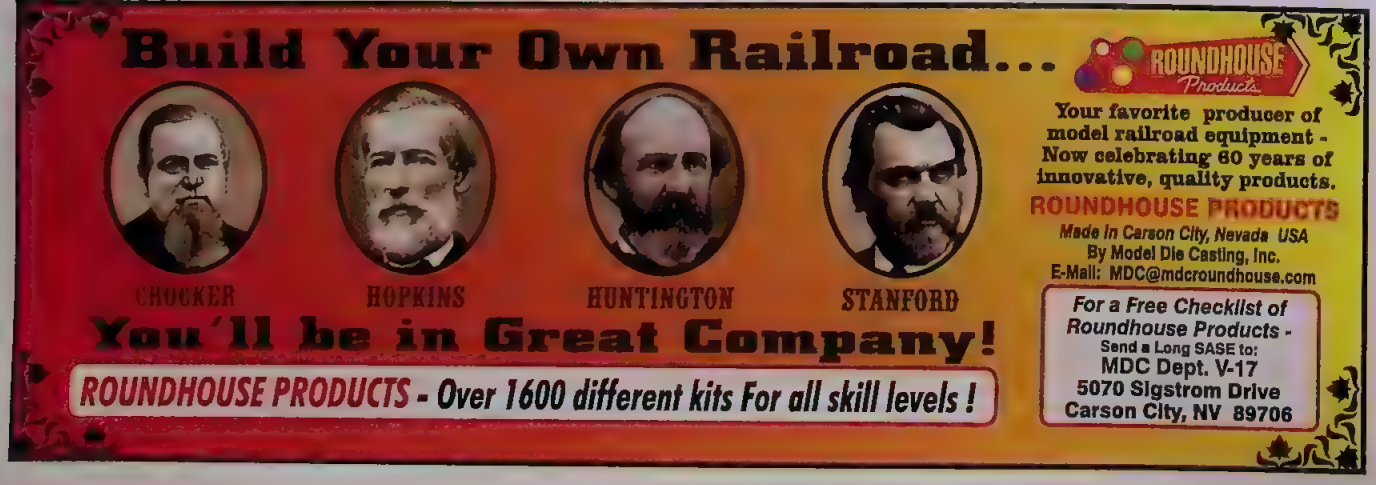
While walking along the track back to Madison Street, Al asked me if I would like to do this again. Of course I said I wanted to do it as often as he permitted me. He invited me back at about six in the morning to see how to start up the fire.

The next morning I rode my bike over to the south end of North Yard, parked it in the weeds by the track, and walked out to the roundhouse. As I approached the coal tower I could hear and see that Al was filling the tower with coal. He was inside the hopper car hammering away at the sides to get the coal to slide out into the coal pit below. He didn't put me through the rigors and dangers of doing this on this day, but I did it many times later.

He was just finishing up the coaling operation, so we soon walked over to where the switcher was parked and climbed up into the cab to start the fire, after he had pulled a couple of handfuls of oily waste out of a big bin located next to the hostler shanty. The procedure was to light a handful of waste and throw it strategically onto the lumber in the firebox. After the fire got going well, we would throw more coal on evenly throughout the box. With the blower on full blast, we had a full head of steam up in two or three hours.

Around 10-10:30 a.m., it was time to run the engine down to the south end of the yard at Madison Street, where the switching crew, consisting of the engineer, fireman, and two switchmen, would board the engine and run over the Kishwaukee bridge to the south side of Belvidere to commence their work for the day. We climbed up into the cab, and to my surprise Al said, "Get up there in the engineer's seat and you run her, Dar."

With joy and temerity I sat on the seat, and Al showed me the throttle, Johnson bar, air brakes for the engine, and the cylinder cocks lever. The first thing Al had



me do was to locate the cylinder cocks lever on the cab floor in front of the engineer and push it forward with my foot. To do this I had to squeeze by the Johnson bar, a lever that came up through the floor in front of the engineer. Al had me push this forward, and it was tough because it was not powered by air or steam. I then tested the air brakes as instructed, and we were ready to go.

Now it was time to pull the throttle, which I tugged at with caution. The first sound was the hissing of steam from the open cylinder cocks, which were spewing out the excess moisture from the cylinders. We had to stop to throw a switch a little further on, and Al told me when to shut off the throttle and when to apply the air brake. From that day onward every day that summer, and at other times, Al let me run the engines (0-6-0s, 4-6-0s, and one 2-8-0) between the roundhouse and Madison Street about a mile away. How could this happen without Al getting into trouble with railroad officials? Simply because the freight yard had been closed in 1931, and there were no other employees in the roundhouse area. Also there were no railroad officials stationed at Belvidere, and everything moved at a rather casual pace.

This was indeed an unbelievable paradise for a boy who was totally immersed in railroads and steam. That summer of 1940, I went out to North Yard to help Al Nielson service the engines twice a day, six days a week. In fall 1940, I started delivering milk early every morning, so in summer 1941, I wasn't able to help Al early in the morning, but I helped him knock out the fires of the engines most every evening. Whenever I was there I ran the engine. There were times that I knocked out the fires or started them in the morning on my own, when Al was busy in the coal tower area trying to get all the coal out of a car. By this time I knew how to operate every valve, lever, and cord in these relatively simple steam engines. One thing I had trouble with was operating the injectors properly. I guess I just didn't understand the principle of how it worked to get it to prime right. The injector pulled water from the tender into the boiler.

Al had to make minor repairs on locomotives from time to time, and I had the fun of helping him with this too. In fact, he really did need my help at times. I recall helping repair a brake shoe on the driver of an engine. Another time I crawled into an engine firebox to fix one of the grates.

When I think back on this period in my young life, the first word that comes to mind is "harmony." I loved railroading and steam engines, and I was allowed to have this experience which put me in complete harmony with my environment. What a fulfilling experience! I remember the smell of oil, grease, and coal dust on my engineman's gloves; the acrid smell of the cinders and ashes from the locomotive's firebox; the sweet smell of the moisture-laden steam spewing from the cylinder cocks; the panting of the air pumps; the humming of the dynamo; the noisy blower turned on full blast to get up a hot fire; but most importantly the feeling that I was right where I should be.

Perhaps the most exciting event during this time was the appearance of a class Z 2-8-0 type locomotive. Because of increased tonnage in November 1941, the North Western started using a class Z engine on the way-freight from Chicago every Monday, Wednesday, and Friday. This meant that there also had to be a smaller R-1 4-6-0 type around to operate the way-freight west of Belvidere because of weight restrictions on a bridge at Cherry Valley.

The exciting thing for me was that I was going to get a chance to see a bigger engine than the R-1s, M-1s, and the class D 4-4-2s used on passenger trains through Belvidere. I'll never forget my first view of the class Z engine. It had a short stack and a large boiler and looked so big and high. The short stack meant real power to me. Yes, I ran this engine too. What I remember is that the throttle was hard for me to pull. Also, it was the first time I ever saw a Johnson bar that was small and power operated.

A month or two later, I planned to go out early on a Saturday morning to help Al, especially since I knew the Z would be there. On Friday a winter storm hit Belvidere and brought in subzero temperatures with very high winds. My mother tried to convince me that I should give up my plans. Of course, I would not be deterred. The wind roared all night, and Saturday morning was bitter cold. I dressed warmly and walked the two miles to North Yard (couldn't use my bike due to snow and cold).

When I got to the engine terminal area, Al was there trying to thaw out the switch engine and class Z engine 1846. In addition, he had parked R-1 938 in the roundhouse. We spent the next few hours working on the switcher and 1846.

Because of school and other activities, I didn't see Al very often, and a few weeks later when I saw him in downtown Belvidere, he told me that because of the freezing incident, the railroad decided to change the way-freight schedules and no longer tied up the engines at Belvidere. So I had got in on the last day of a R-1 or a Z being serviced at Belvidere. On occasion, when half joking about where I want to be buried when this life is over, I smile and say, "Scatter my ashes over the area where North Yard once was." ◇

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The Real Thing

BY RALPH D. PIERCE

Back in the early part of this century, postcards were the rage. One could mail a postcard to a friend or relative for a mere penny. Cheap postage and a short message meant you could brag about a vacation or your town or just touch base with someone as easy as falling off a log. New designs, styles, and printing methods catapulted the postcard to new heights of usage. Enter the photography industry.

Most of us would agree that disposable cameras are a new invention. These little boxes, some with flash for indoor shooting, can be bought at gift shops, airports, and even tourist attractions and are great for capturing photos of celebrations, vacations, and special events. Remember how the last wedding you attended had those brightly decorated little photo boxes on all the tables so those special happenings could be preserved on film?

Preserved on film: This is the key to the reinvention of the idea now dominated by the disposable camera. But already in the early part of this century, the photography industry was well ahead of the 1990s. Someone picked up on the idea that people wanted to be able to hold on to that special moment and have it for all times, and to share it with others. So the photo industry created cameras and processing that allowed Joe blow citizen to take pictures of anything he wished and send those photos either around the block or across the country.

Born was the Real Photo Card, an actual postcard created by the amateur photographer. The negative and processing produced a finished image in the size and shape of a postcard and with a printed backing designed with mailing information and space for messages. Now Uncle Fred could show all the relatives his trip to California, the newlyweds could show the folks back home their honeymoon, and the new baby could visit all the relations no matter where they lived. It was a truly remarkable invention, and one that inadvertently helped preserve a lot of history.

The production of less expensive cameras and film meant more Americans were able to get into the act of photography. Add to that the development of Real Photo Cards, and throngs of shutterbugs were born. Cameras were even developed with a small door on the back. After you tripped the shutter, you opened this tiny door, and with a provided metal pen you wrote directly on the negative. When the film was developed, your pictures contained the description you had penned at the time the photo was taken. No more trying to remember where you were standing when you snapped the shot.

This brings us to why we are talking about Real Photo Cards. Many railfans are also photographers, preserving the history of railroading on film. For as long as photography has been around, railfans have been taking pictures of trains. Historically, it seems that most railfans took pictures of locomotives steaming up the grade, the front end of a crack passenger train, new equipment and engines, and the always traditional shot with the rods of the steam locomotive in the "correct position." These photos are all great and wonderful, and we are all thankful and grateful that they were taken, but don't assume these are the only great photos of railroading. Those amateur photo bugs taking pictures of friends, relatives, special events, and vacations inadvertently preserved a tremendous amount of railroad history. Real Photo Cards like the examples shown here present a wealth of knowledge and history of railroading. The photo card of Ringling Brothers Circus was taken in the yards at Baraboo, Wisconsin, during the loading of the circus as it was leaving

TWO ILLUSTRATIONS: RALPH D. PIERCE COLLECTION

Elephants are loaded into Ringling Brothers cars in April 1898 as the circus prepares to leave Baraboo, Wisconsin, for the season. Chicago & North Western water tank and roundhouse are in the background in the Real Photo Card.

Friend captures an acquaintance as circus train prepares to leave town.

Baraboo at the beginning of the show season. This photo can be dated by counting the number of elephant cars and comparing these numbers to known show logistics. Also look at the ice hanging on the eves of the cars, and at the roundhouse and shop facilities of the Chicago & North Western in the background. This photo card also gives real visual evidence of the equipment and its condition, size, style, etc., versus written equipment lists and newspaper articles. The other photo shows an amateur photographer's image of the Ringling Brothers "A" Circus train. Here is more equipment detail for the rail or circus historian, allowing study of types of cars and equipment, how the train was arranged, and maybe even who was with the show.

Real Photo Cards are a treasure of information waiting for historians and collectors to find. Check out those postcard shows, and don't just look under the "trains and railroad" categories. You'll be surprised what you can find by just doing a little creative looking. Take that card of Ringling loading the elephants: I found that under "railroads," not under "circus." Antique shops and paper collectible shows offer great places to look for Real Photo Cards. Just keep your eyes open, and don't overlook possible places where those paper goods can be hiding.

The value of Real Photo Cards in the hands of the historian can be immense. Through the accidental efforts of amateur photographers in taking pictures of special events in their lives, great amounts of history are preserved for study. The old phrase "a picture is worth a thousand words" is no more true than in Real Photo Cards. History has been preserved and is available for you to study and enjoy. Remember, there's nothing like the Real thing.

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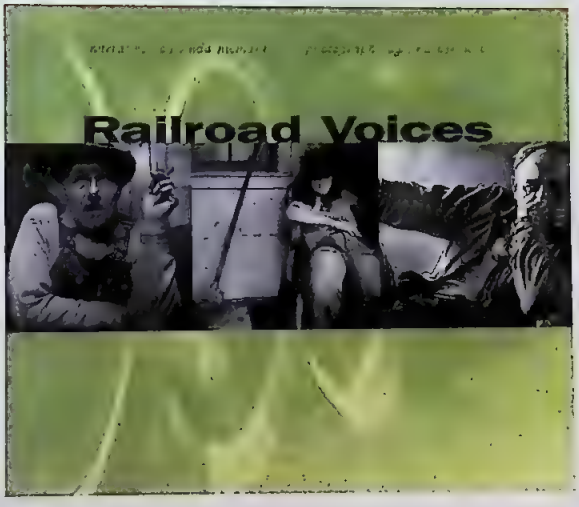
Books



RAILROAD VOICES, narrative by Linda Niemann, photographs by Lina Bertucci; Stanford University Press (www.sup.org); 1998; 158 pp.; hardbound; ISBN 0-8047-3209-4; $35 at bookstores. Niemann and Bertucci have collaborated on a powerful book about railroading, told from the perspective of two women who experienced it first hand. Good times, hard times—all are there. Although produced miles apart, the text and photos fit well. The "tell it like it is" documentary does not mince words; some readers may be uncomfortable with the sometimes strong language of the "rails." Others will need the glossary at the end to understand their lingo.

Bertucci and her aunt, Cindy Angelos, in 1974 were the first women brakemen on the Milwaukee Road. Bertucci carried her camera at work while studying photography at the University of Wisconsin-Milwaukee. The 58 black and white photographs in the book were selected from some 80 rolls of film she exposed during the 2 ½ years she was working on the railroad. She shows an uncanny understanding of how railroading was changing. She was convinced, she writes in the introduction, that "with the passing of the years, these images would stand on their own, as a record of a time when the legacy of railroading was still an integral part of American life but when signs of its neglect had begun to appear."

Bertucci, whose sister later worked for the Milwaukee Road also, today is a photographer in New York City. She teaches photography at the International Center of Photography, the New School, and New York University. Photos have appeared in LIFE, FORBES, TIME, VILLAGE VOICE, and ENTERTAINMENT WEEKLY.

Midwesterners familiar with Milwaukee Road will be able to identify the locations in the Milwaukee area and at the shops. The shops were closed in the mid-1980s; the diesel house and some other buildings were taken down. Once-great brick structures are crumbling. Thus, the images have another dimension—an insider's view of the active but declining shop scene.

Niemann, hired by Southern Pacific in 1979 in California, continues in railroading as a conductor for Union Pacific. She is well qualified to handle the narrative; she has a Ph.D. in English literature from the University of California, Berkeley. "We were both on the other side of the same kind of glances, the same kind of resistance. What is interesting is the love I find in these photographs for this hard way of life—a love that, I hope, is also reflected in my text," she writes. Between "The Walls Have Ears" and the "one good word" of benediction, Niemann shares a wealth of information in the stories in the 23 sections.

It's indeed rare to find these types of insights on the printed page. More often, such stories are passed on (and eventually lost) in the warming shacks and lunchrooms where workers gather. RAILROAD VOICES, written from a personal rather than a motive power or financial viewpoint, makes a major contribution to the understanding of railroading in the later part of the 20th century. *John Gruber*

NORFOLK & WESTERN'S SHENANDOAH VALLEY LINE by Mason Y. Cooper; Norfolk & Western Historical Society; 1998; 241 pp.; hardbound; available from the publisher at 2328 Orange Avenue, NE, Roanoke, VA 24012; 540-342-0575; fax: 540-342-0972; $49.95 plus $3.50 shipping; Virginia residents add 4.5 percent sales tax. Featuring a cover painting by Steve Gates, N&W's SHENANDOAH VALLEY LINE is a thorough history of this part of the railroad from 1870 until the creation of Norfolk Southern. With over 300 photographs and illustrations, including a color section, the book presents a wealth of historical information about this interesting and scenic line. There are three appendices covering early equipment and a thorough index. A criticism of the book is that many of the photographs have printed dark, and some detail is lost. Nevertheless, N&W historians will want to add this volume to their libraries.

NORFOLK & WESTERN IN THE APPALACHIANS: FROM THE BLUE RIDGE TO THE BIG SANDY by Ed King; Kalmbach Publishing Company; 1997; 128 pp.; softcover; available from the publisher at 21027 Crossroads Circle, P.O. Box 986, Waukesha, WI 53187-0986; 1-800-533-6644; $18.95 plus $3 shipping; Wisconsin orders add 5 percent sales tax; Virginia add 4.5 percent; Michigan add 6 percent. The most recent release in Kalmbach's The Golden Years of Railroading series, N&W IN THE APPALACHIANS features 120 black and white photographs from the files of TRAINS magazine.

Chapters include an introduction to the N&W, then coverage of the Norfolk Division, the Shenandoah Division, the Roanoke Shops, the Radford Division, and the Pocahontas Division. The book is loaded with dramatic photos of N&W's steam locomotives in action on the main line and on scenic branches by numerous skilled photographers; most of the people who were shooting in the late 1950s journeyed to the N&W at least once to catch the "last stand" of big mainline steam.

There are earlier historical photos, some builder's photos, and other official N&W photos as well, including shop views. Production values are excellent: The photos and printing are crisp and sharp. Volumes in the Golden Years series represent an excellent value, and N&W IN THE APPALACHIANS is no exception.

NICKEL PLATE ROAD, PUBLICITY PHOTOS, 1943-1952, VOLUME 2 by John B. Corns; TLC Publishing, 1387 Winding Creek Lane, Lynchburg, VA 24503-3776; 1998; 128 pp.; hardbound; $29.95. Corns continues his exploration of the creative work by William M. Rittase, George Jay Morris, and John D. Burger for the Nickel Plate, then sharing public relations staff with the Chesapeake & Ohio and Pere Marquette. Corns sets the stage with a one-page introduction about the photographers. He has many details about Rittase, also covered in VINTAGE RAILS (No. 7, Spring 1997), and Burger, company photographer from 1948 to 1952, but is searching for more information about Morris, who apparently had an office in New York City. The book is full of interesting views of NKP's famous steam locomotives in action, the early "Bluebird" Alco PA passenger diesels, dispatchers at their control panels, and workers repairing locomotives or maintaining track. Rittase's signature photos from high above engine terminals such as Frankfort, Indiana, are included. Corns' friend, Jay Williams, also supplied prints. Most often, a single photo and caption fill a page, providing good display. This is a memorable volume for photo and NKP enthusiasts alike. *John Gruber*

STEAM AT ALLANDALE: THE STORY OF A CNR DIVISION POINT IN THE 1950s by Ian Wilson; Canadian Branchline Miniatures; 1998; 192 pp.; hardbound; available from the publisher at P.O. Box 2565, Orillia, Ontario L3V 7S6, Canada; 705-327-5397; e-mail: iwilson@bconnex.net; $39.95 U.S.; $54.95 CDN. STEAM AT ALLANDALE turns the clock back more than 40 years to the last decade of steam operation on the network of Canadian National lines which radiated out from Allandale, 60 miles north of Toronto and the division point of the 672-mile Allandale Division. Through more than 240 photographs, including 32 in color, the author presents a look at an era before the diesel changed railroading forever. Track diagrams, timetables, and locomotive assignments are included as well.

As the title suggests, steam locomotives and their facilities abound, but there are lots of views of stations as well, and a few internal combustion locomotives creep in. Photo reproduction is superb; the book is visually reminiscent of those produced 20 years ago by the New York Graphic Society. An appendix discussing daily operations is included, primarily for prototype modelers. STEAM AT ALLANDALE is a very fine effort which will be of obvious interest to CNR fans as well as to steam enthusiasts in general.

CANADIAN RAILWAY TELEGRAPH HISTORY by Robert Burnet; Telegraph Key & Sounder; 1997; 240 pp.; softbound; available from the publisher at P.O. Box 40526, 5230 Dundas Street West, Etobicoke, Ontario M9B 6K8, Canada; fax: 416-237-9465; e-mail: rrrobbie@direct.com; $33 U.S.; $40 CDN; postpaid. This is a second printing of a book first released in 1996; the fact that a second printing has appeared so quickly gives a good idea of the quality and value of this fascinating history of the development of the railway telegraph in Canada. The book is exhaustively researched, is well laid out, and presents a number of historical photographs of early telegraph installation, CNR office fronts, telegraphers at work, and the like. Copies of early telegrams are included, as are diagrams of telegraphic equipment, photos of pole lines, copies of train order forms, and various other paper receipts, forms, etc., related to the use of the telegraph by Canadian National and Canadian Pacific.

Chapters cover the development and history of CNR's and CPR's telegraph companies, the equipment itself, the circuits, and the roles of the various people who used telegraphy (operators and dispatchers). There are eight appendices, a glossary, a bibliography, and an index; and the work is extensively footnoted. In short, this is a scholarly work, yet quite readable, that deals not only with the historic development of railway telegraphy in Canada, but with the technical aspects of telegraphy as well. Although the historic presentation concentrates on Canada's

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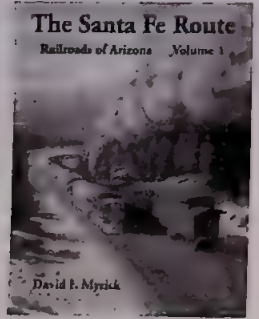

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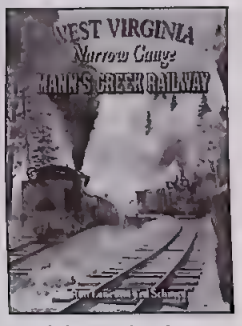

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two major rail systems, the technical principles and procedures presented would apply to all railways. Anyone interested in train operations before the time of the radio will find this a valuable work.

VANCOUVER ISLAND RAILROADS by Robert D. Turner; Sono Nis Press; 1997; 186 pp.; softbound; available from the publisher at 1725 Blanshard Street, Victoria, British Columbia V8W 2J8, Canada; 250-382-1024; fax: 250-382-0775; $34.95. Here is an expanded second edition of a classic work, first released in 1973. A new chapter, entitled "A Quarter-Century of Change," updates the history of rail operations on Vancouver Island to the late 1990s, and many stunning new color photographs have been added. Printing quality is uniformly sharp and clear throughout.

VANCOUVER ISLAND RAILROADS has something for all railroad enthusiasts, regardless of their special interests: Chapters cover mining railroads, logging railroads, the Esquimalt & Nanaimo (sold to the CPR in 1905), the CNR, and railroads of the Saanich Peninsula, which includes streetcars, heavy interurbans, and steamships in the Victoria area. The chapters on mining and logging operations are of particular interest, with many remarkable photographs of small steam locomotives at work at the collieries and in the woods. The saga of Robert Dunsmuir, who built the E&N and established the coal industry (and for whom the town of Dunsmuir, California, is named), is told, and a thorough history of CPR and CNR operations is presented.

Except for Canfor's continuing operations, all logging railroads on Vancouver Island have worked themselves out of business (Crown Zellerbach shut down its railroad in 1984). CNR is no longer present on the island, and in 1996 the CPR reorganized its freight operations as an independent subsidiary, E&N Railfreight, and is in the process of selling or leasing this subsidiary as this review is written. VIA still runs a "Dayliner" between Victoria and Courtenay, but author Turner argues that this, too, is on borrowed time. Thus, VANCOUVER ISLAND RAILROADS truly sums up more than a century of railroad operations in this beautiful and resource-rich land.

PENNSY STEAM YEARS 2 by Ian S. Fischer; Morning Sun Books, Inc.; 1997; 128 pp.; hardcover; available from the publisher at 9 Pheasant Lane, Scotch Plains, NJ 07076; $49.95 Here's another all-color book in the style we have come to expect from Morning Sun Books. Most of the photos are clear and sharp, although a few are speed-blurred. Coverage is heaviest in New Jersey and Pennsylvania, with about 80 percent of the photos taken between New York and Pittsburgh. Lots of different locomotive classes are represented, including some splendid roster shots of several of the Pennsy's historic collection, taken at Northumberland in 1957 during an NRHS excursion. The author has done his research and includes disposition dates and technical information about the locomotives in many of the captions. While diesels appear in some of the views, they are for the most part unobtrusive, and

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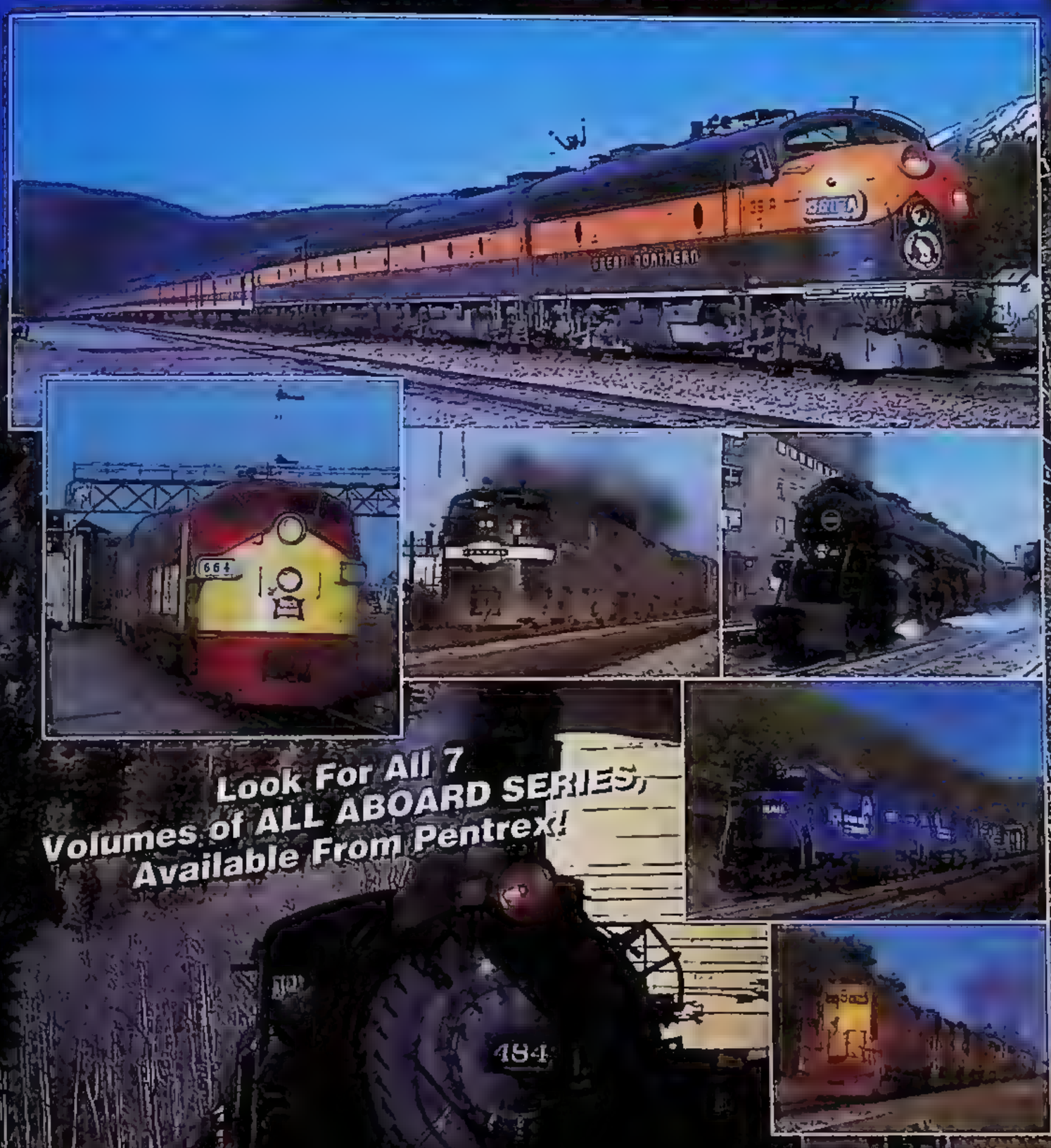

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Then the scene shifts to Michigan in 1967 and the freight trains of the NYC, PRR, N&W, C&O, and DT&I. Early diesels abound; there's even a matched set of Alco C430s in demonstrator colors. Steam fans will enjoy N&W 2-6-6-4 Class A engine 1218 pulling the *Suwanee Steam Special* excursion in Georgia and Florida! In color, with stereo sound and narration.

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A full half hour is dedicated to the Rock Island Railroad! The *Golden State, Imperial,* and *Rocky Mountain Rocket* are among the many featured passenger trains. Rare diesels such as the F2 and DL109 make appearances, along with FTs, E7s, E8s, GP7s, U28Bs, and Alco FAs. The final segment covers Canada's Goderich-Exeter Railway, Pinsly shortlines in Florida, the Allegheny Railroad in Pennsylvania, and several steam fantrips of 1968 and 1970. The variety just can't be beat! In color, with stereo sound and narration.

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frankly are of as much historic interest as some of the steam locomotives by now. Pennsy fans will have to have a copy of this book; the detailed caption information alone will be useful to both historians and modelers.

Also from Morning Sun is SOO LINE IN COLOR by Robert J. Wise; 1997; 128 pp.; hardcover; ordering details as above. In addition to the color photographs of locomotives and trains that typify Morning Sun's offerings, SOO LINE IN COLOR presents a 10-page thumbnail history of this interesting property; a complete diesel roster is included, too. The book is laid out geographically, from Chicago west. There are many pictures of the early Soo Line maroon and yellow paint scheme and plenty of shots of F units in the handsome red and white scheme. Stations are included, as are servicing facilities. The graphics include a variety of Soo Line paper (annual reports, timetables, tickets, brochures, and the like); this makes the book more interesting than simply presenting two photos per page throughout. The color is for the most part excellent; there are lots of nice Kodachromes of what was really a very nice paint scheme.

BALTIMORE & OHIO PASSENGER SERVICE, 1945-1971, VOLUME 2: THE ROUTE OF THE *CAPITOL LIMITED* by Harry Stegmaier Jr.; TLC Publishing, Inc.; 1997; 148 pp. plus 12-page preface; hardbound; available from the publisher at 1387 Winding Creek Lane, Lynchburg, VA 24503-3776; $26.95 plus $4 shipping; Virginia residents add 4.5 percent sales tax. Also available: B&O PASSENGER SERVICE, 1945-1971, VOLUME 1: THE ROUTE OF THE *NATIONAL LIMITED*, also by Stegmaier; third printing 1997; 114 pp. plus six-page preface; $24.95; other details as above.

B&O PASSENGER SERVICE, VOLUME 2 continues the discussion of B&O's passenger trains and operations begun in VOLUME 1. The period from the end of World War II to the startup of Amtrak is covered. The consist and traffic of each train on the route of the *Capitol Limited* is presented, with illustrations of cars, both inside and out; locomotives, both steam and diesel; and stations and other support facilities included. A beautiful cover painting by Andrew Harmantas features an E3 and an E6 side-by-side at Chicago's Grand Central Station. Trains discussed include the *Capitol Limited*, the *Columbian*, the *Ambassador*, the *Shenandoah*, the *Chicago Express*, the *Washington Express*, the *Chicago Night Express* (what a great name for a train!), the *West Virginia Night Express*, the Cleveland service, the *Daylight Speedliner*, the *Blue Ridge Limited*, *Pittsburgh* No. 79 and *Washington* No. 80, and, finally, the mail trains and locals. There is a foreword by Bill Howes, director of passenger services 1969-1971, and an overview by Paul Reistrup, who held the same position between 1964-1966. Howes retired as a vice president of CSX, and Reistrup was Amtrak's second president; their words are definitive.

The third reprint of B&O PASSENGER SERVICE, VOLUME 1 presents the route of the *National Limited*. Trains covered include the *National Limited*, the *Diplomat*, the *Metropolitan*, the *West Virginian*, the *Tri-Stater*, the *Cincinnatian*, the Louisville connection, mail trains, locals, and Amtrak. The content and format are similar to that of VOLUME 2, and again there is a magnificent cover painting by Harmantas. These books are very well printed: The photographs are sharp, and the tonal qualities are just right. This reviewer had the privilege of riding several of the B&O/C&O's trains in 1970, at the very end of independent service; and seeing them again in these pages, as well as their elegant precursors, was truly a revelation. Those interested in the history of the B&O and those who miss the "Golden Age" of America's passenger trains will find these two volumes to be a great resource.

VINTAGE DIESEL LOCOMOTIVES by Mike Schafer; MBI Publishing Company; 1998; 96 pp.; softbound; 8.25" X 9"; available from the publisher at 729 Prospect Avenue, P.O. Box 1, Osceola, WI 54020-0001; or from Classic Railroad Books 1-800-826-6600; $12.95. Billed as "a full color gallery of classic American diesel locomotives from the 1930s to the late 1960s," VINTAGE DIESEL LOCOMOTIVES certainly delivers in the color picture department, although there are a few black and whites and several pictures from the 1970s included, so the billing is not quite accurate.

After an introduction, author Schafer presents chapters on the birth and basics of diesels and then looks at the vintage production of EMD, Alco, Baldwin and Lima-Hamilton, Fairbanks-Morse, and GE. A glossary and an index round out the book. Printing is sharp and crisp, and many of the color photos are gorgeous. Factual information seems accurate overall, although the location of the center spread is misidentified. (It's not Dunsmuir; it's Klamath Falls! There are mountains and trees in Dunsmuir!) The picture, of the *Shasta Daylight* behind PAs, is a great one nevertheless.

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VINTAGE DIESEL LOCOMOTIVES is a nice little book; all fans of Fs, Es, PAs, et al., should probably buy one.

ROUTE OF THE ROCKETS: ROCK ISLAND IN THE STREAMLINED ERA by Greg Stout; White River Productions, Inc.; 1997; 176 pp.; hardbound; available from the publisher at 24632 Anchor Avenue, Hart, MO 64631; price not specified. The streamlined era on the Rock Island lasted more than four decades, from the *Rockets* of 1937 until well after Amtrak Day. (Recall that the Rock was one of three eligible roads which didn't join Amtrak at its inception.) In 17 chapters, with a foreword, bibliography, and index, the author thoroughly covers the streamlined passenger trains of the Rock Island. The Rock went just about everywhere in the Midwest and into the Southwest, and its passenger service reflected this diversity of routes. The named *Rockets* included *Texas*, *Oklahoma*, *Kansas City*, *Peoria*, *Des Moines*, *Corn Belt*, *Quad Cities*, *Twin Star*, and *Rocky Mountain*, among others. Then there were the *Golden State* and the *Arizona Limited*; all are discussed in detail.

The Rock Island had a wide variety of locomotive types and a multitude of paint schemes over the years; all are represented here. Rosters of diesel power and passenger cars are included. ROUTE OF THE ROCKETS is really a superb effort: The research is complete; the illustrations wide-ranging; the text well-written and insightful. Printing is sharp, the black and white photographs have good tonal qualities, and the many color photos are true. Fans of the Rock Island, and of vintage streamliners, are indeed fortunate to have a work of this stature available.

RESCUE BY RAIL: TROOP TRANSFER AND THE CIVIL WAR IN THE WEST by Roger Pickenpaugh; University of Nebraska Press; 312 North 14th Street, Lincoln, NE 68588-0484; 1998; 244 pp.; hardcover; $27.95.

In September 1863, during America's railroading youth, the 11th and 12th Corps of the Army of the Potomac were transported from northern Virginia to Chattanooga, Tennessee, by rail. The two divisions were to ride to the rescue of General Rosencranz and his besieged Army of the Cumberland. This book tells how the feat was accomplished.

Actually, the book does not limit itself to that troop movement. The Prologue recounts the occurrences leading up to Rosencranz's difficulty and reveals Secretary of War Edwin M. Stanton's plan to transport the two divisions. Chapter 1 then describes the phenomenal growth of railroads in the previous decade, which made the transfer possible. Chapter 2 covers a slightly earlier confederate troop movement that served as an example for the Union Army. A large section of the book is devoted to the actual transfer, but the final chapters describe the battles the two divisions were involved in at their destination.

RESCUE BY RAIL contains much anecdotal material from soldiers' diaries, which certainly adds a human touch to the book. For example, Pickenpaugh relates how some soldiers disboarded as the trains passed through their hometowns in order to visit family. Very few deserted: Most caught up to their division again soon. For some, this unauthorized visit home was to be the last ever.

The book is written from a military historian's point of view rather than a railroad historian's: The reader learns more about soldiers and battle strategy than about railroading in the 1860s. Still, there is much valuable, detailed information for those interested in the railroads' role in the Civil War. *James P. Ziegler*

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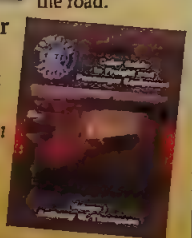

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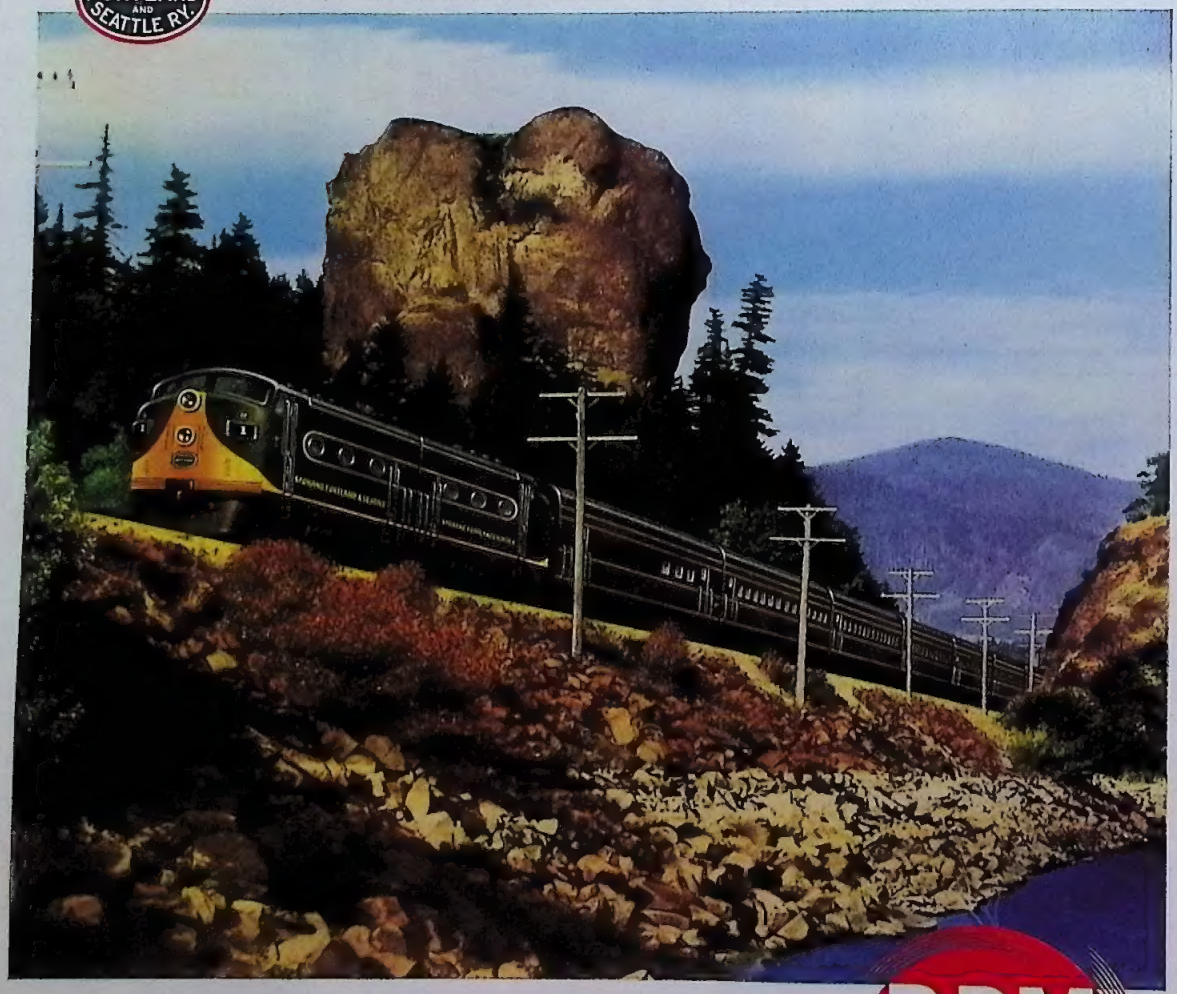

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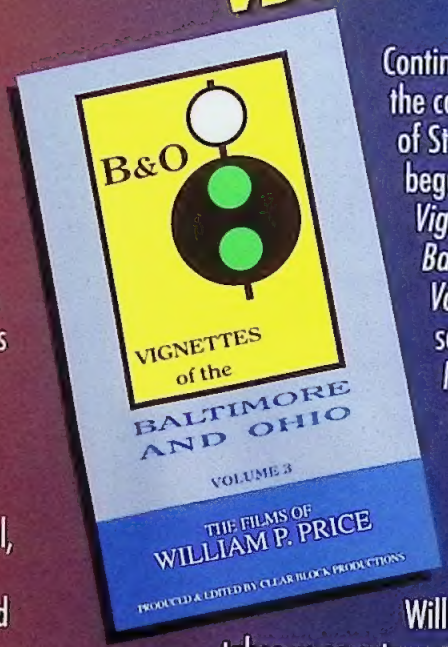

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